THE ART INSTITUTE OF CHICAGO

A GUIDE TO THE PAINTINGS IN THE PERMANENT COLLECTION

1925

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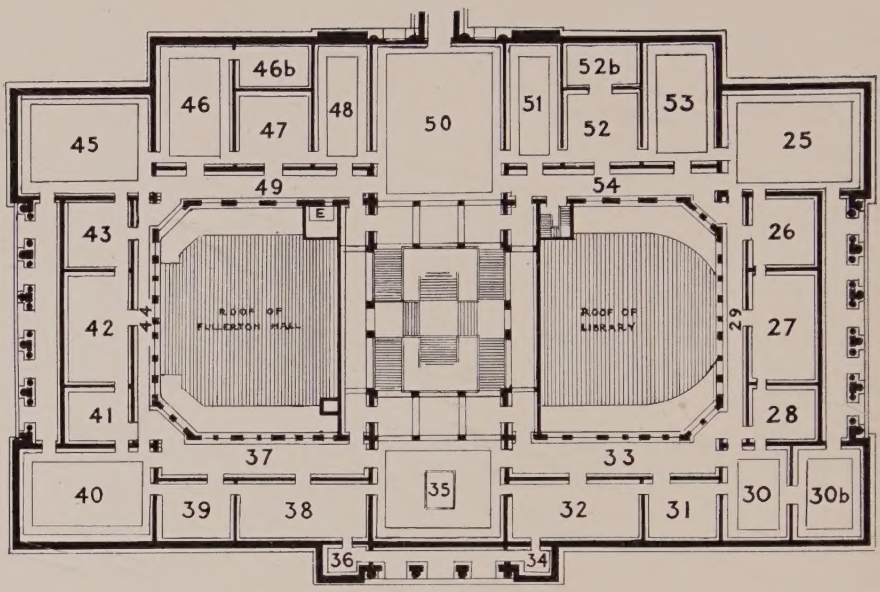
FOREWORD

This guide is published in answer to the demand for an illustrated volume containing a running commentary upon the most noteworthy paintings in the Museum's collections. It is written for the layman and intended to be popular in nature.

I beg to acknowledge with appreciation the aid of Mr. Charles R. Thorne, whose generosity has made possible the publication of the guide, and the following members of the staff who have co-operated in the preparation and arrangement of the text: Miss Fischkin, Miss Comings, Mr. Kaltenbach, Mr. Kelley and Mr. Sherwood.

ROBERT B. HARSHE,
Director



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PAINTING IN ITALY

In the decoration of certain churches in Florence the painter Masolino and Masaccio (1401-1428), his pupil, dared to take initial steps toward naturalism and monumental design; we may look upon their work as the beginning of the Renaissance movement in painting. The "New Birth" was one of the results of study of the humanities replacing metaphysical speculations. It created in men a desire to speak as individuals. Their identities emerged from the medieval guilds, they gathered around masters under the patronage of an intelligent nobility, not only in Florence but in various centers.

The generation of Florentine painters of the latter half of the fifteenth century made diverse gifts to the adornment of Florence, under the encouragement of the Medici family. The impulses of decorative and secular Uccello, of decorative and religious Baldovinetti, of Fra Angelico retaining medieval sweetness, of the Pollajuoli searching for realism of anatomy and form, were fused in the forceful, sincere work of Verrocchio, making the Florentine school the most stimulating of all that contributed to the "High Renaissance" of the sixteenth century.

The High Renaissance was the season of fruition. Artists and public were in remarkable accord. The foregoing study of anatomy, of perspective, in the search for lifelikeness and grandeur, now brought its abundant harvest of facility to the hand and maturity of expression to the mind. To an extent unparalleled since that time, art was the talk of marketplace and court in the great centers.

By this time, moreover, the powerful patronage of the popes was able to draw to Rome services of the great artists, to bring together such a concourse of talent as that which decorated the Sistine Chapel and the Vatican. In Rome as elsewhere the grace and power of Raphael, the spectacular genius for sculpturesque form of Michelangelo, overshadowed the contributions of Correggio, Titian, Andrea del Sarto, even of Leonardo da Vinci, whose "Last Supper" at Milan had exhibited the great qualities of fifteenth century organic design and the vital characterization of the later period. Titian and Leonardo and Michelangelo were the "giants" of the Renaissance, whose powerful influence led the weaker generation that succeeded them to their destruction. In Titian's most elaborate compositions, in Michelangelo's most herculean forms, we feel the breathing of great creative powers, the apprehension of the character of life, which are not lacking in their less triumphant predecessors, but which we miss in the later painters of the century, who adopted their mannerisms, exaggerated their emotional expression, or formalized their designs. Within a generation of the death of Michelangelo (1564) Italian painting fell away, and it has never regained its sixteenth century ascendancy.

Woman's Portrait. By Jacopo Palma, called Il Vecchio (1480-1528)

Palma Vecchio attached himself first to Bellini, later to Giorgione, and worked for years with Titian from the same models. His style was very closely knit with that of the greater master, and exercised great influence in his day, sharing in the establishment of the Giorgionesque ideal. Titian's own paintings, the type, for instance, known as "Sacred Love," owed something to Palma.

The facility of his technique he gained from investigations of other artists in naturalism and chiaroscuro. He shows no great depth, but in the nobility of his Juno-like women, in the suave painting of the flesh with its gray shadows, its transparent golden overtone, the breadth of handling, the spreading apparel, are to be found certain qualities of the Venetian spirit and a close relationship to Titian. His paintings are seldom portraits but are idealizations of a type, fair-skinned, fair-haired (after the Venetian style of dyeing the hair) and ample.

Music. By Domenico Brusasorci (1494-1567)

In Verona native ideals persisted except as certain artists were touched by the Venetians. Paolo Veronese, foremost among these, left his native city, after which he was called, for Venice, where his decorations are the very flowering of Renaissance murals, but his early years of training had brought him under the influence of Brusasorci, not without effect on his style. The teacher was himself a mural painter of more than local reputation. Brusasorci's compositions are thoughtfully designed, displaying greater skill in the handling of masses, and in chiaroscuro than in anatomy. Caroto, his teacher, was a progressive painter whose early manner followed the naive style of Mantegna, but who later joined the followers of Raphael.

The "Music" by Brusasorci has traces of these veins of influence, and bears comparison with the early work of Veronese, who developed the idyllic qualities, adopted the expression and drawing of the head, and raised to greater power the broad handling and rich color of his master. Rich harmonious reds appear in the draperies and silvery tones in the embroidery over the right arm of the guitar player, but the general tone is golden.

Springtime and Love. By Francesco Paolo Michetti (1851—)

The Bellini, Giorgione, Titian, Tintoretto, Veronese recorded the color of worldly splendor which characterized their rich city of Venice. Gold and ivory tones prevail and a warmth of atmosphere envelops their painting. Their religious as well as their secular paintings exude pride and ceremony. The decadence of painting came later in Venice than in other centers, and was halted in the seventeenth century by the masterly decorations of baroque villas, executed by Tiepolo in a style worthy of Veronese, his exemplar.

As for other schools in Italy, the mannerisms of sixteenth century painting resolved into two schools, the Eclectics and the Realists. The first group, including Carracci, Domenichino, Guercino, tried to regain the noble manner of the artists that had passed. Naples was the seat of the second and more forward-looking group of Realists, who carried expression to its most passionate limits; Caravaggio, the leader in the movement, had, however, greater influence in Spain than in Italy.

During the eighteenth century, when Italy consisted of distracted states, painting was very greatly influenced by French standards, though Canaletto and Guardi painted memorably the canals and architecture of Venice.

The early nineteenth century painters reflected France no less, and followed the academic style of David and Delaroche. A little after the middle of the century the emancipation and unification of the nation brought forward new art impulses. Among the strongest of the painters was Michetti, whose mural paintings show not only the vivacity and facility that has sometimes been a weakness in Italian painting but also a virtually modern genius for the display of fancy. This smaller painting shows his rather dispersed composition, his exquisite lightness and skill of execution, and his control over effects of light.

PAINTING IN THE LOW COUNTRIES

In the fourteenth century Flanders entered upon a career of commercial enterprise and accumulation of wealth that was the envy and wonder of the rest of the world. Prosperous, practical, and shrewd, the people of the Low Countries developed their art simultaneously with the great revival in Italy. Flanders, France, and Italy established close relations, and there was travel and intercourse between them, but the Franco-Flemish Renaissance took on a character quite different from the Italian. In architecture Flemish genius expressed itself in the building of great secular buildings, town and guild halls, in the Gothic style. The art of illumination was raised to an unparalleled jewel-like perfection, was followed by painting in tempera, and this in turn by oil painting, which had its first great expression in the work of Jan and Hubert van Eyck. These two brothers, born in Bruges and later living at the Hague, gave to oil painting a tremendous impetus, and were virtually the founders of an important school, even though they were not, as has been asserted, the inventors of the medium in which they worked.

The art which developed in Flanders was an art of realism as distinguished from the idealistic art of the Italians. In Italy man was seen as created in the image of God, and his godlike quality was emphasized in the sustained rhythms and noble lines of the great Florentines and Venetians. Flemish art was homelier. The saints and holy men of the Van Eycks, Van der Goes, Van der Weyden, and Memling were taken from the simple, patient, plain types of the country. But through the sincerity of their vision and the triumphant skill of their execution these early painters raised their rather prosaic elements to a kind of nobility, which, less radiant than the Italian, was limited but intense within its bounds. In Quentin Massys we see the beginning of the blending of Italian and pure Flemish influences. Italian culture had crossed the Alps and was brought back by Flemish artists who themselves had visited the centers of Italy or in some other way learned to know Italian art. The line continued through Pieter Breughel, one of the first and most sincere interpreters of nature, Mabuse, Pourbus, and others, and as the Italian influence becomes more pronounced, the human body is pictured as more beautiful, paintings become grander in scale, less detailed and more suave in execution.

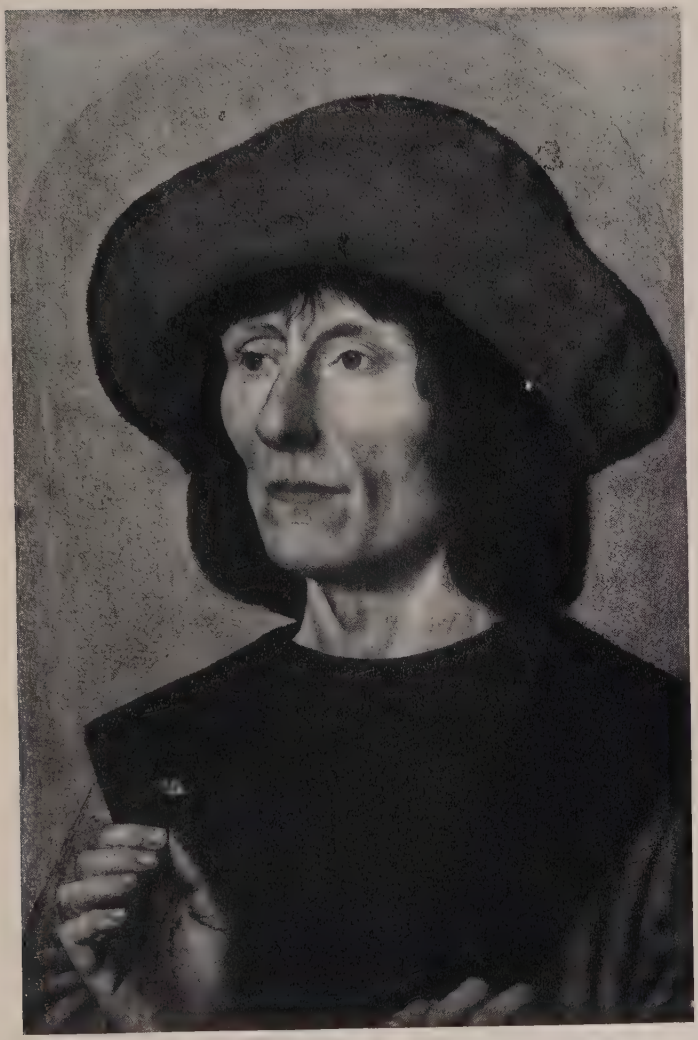
The amalgamation of the Italian and Flemish schools reached its climax in Rubens and Van Dyck. Unlike his predecessors, who were content or unable to do more than plagiarize the external features of Italian painting, Rubens had an individuality so strong, so generous and exuberant, that he was innovator as well as assembler, and while he unified and summed up much that had gone before, he also opened up new vistas. In energy, breadth of vision, joy in life, and artistic fruitfulness, he is a unique

titanic figure. Van Dyck, his pupil, lacked some of his master's abundant vitality, but he had greater refinement and a less vivid but more sensitive manner. As court painter to Charles I he was an important influence in the formation of the English school.

The seventeenth century saw the awakening and realization of an era of great artistic activity in Holland. The history of Holland and Flanders had been almost identical until Holland was suddenly liberated from Spanish domination and likewise from the jurisdiction of the Roman Catholic church. This new freedom gave unlimited scope to the Dutch genius for genre painting. Even more than the Flemings, the Dutch were frankly realists and makers of deeds, not dreams. Their art, born later, was permitted to develop more naturally, for while the Flemish artists were forced to apply their sensuous talent to the painting of religious themes, the Dutchmen, not subject to the commands of the church, turned easily to the task for which, as Fromentin has pointed out, they were best suited: that of painting the portrait of their nation. Never did a country's art reflect more accurately its civilization than did Dutch painting of the seventeenth century. Wealthy and home-loving, the Dutch burghers delighted in pictures with which to adorn the walls of their tall, narrow houses. Small paintings were therefore determined by conditions, and the themes chosen were subjects in which public and artist alike took pleasure —intimate domestic scenes, landscapes, still life, animal pictures, everything in which the eye could find color and order. It was essentially an art based upon observation and accurate transcription of the visible world. The Dutch masters painted only what they saw, but no school has ever seen with more caressing, yet truthful vision. They were concerned primarily with light, and the soft haze that envelops Holland permitted them to develop infinitely subtle tonality and refined outlines.

The two towering figures in Dutch art are Frans Hals and Rembrandt. The former had the gift of penetrating vision to a greater degree than any of his countrymen. Rembrandt stands apart from the stream, a lonely, enigmatic figure. Unlike his contemporaries, he brooded as well as observed, and his portraits are full of a haunting thoughtfulness. He was preëminently the master of light and shadow.

The masters of genre are many. Van Ostade and Jan Steen were endowed with keen and ready humor. De Hooch, Ochtervelt, Ter Borch, and, above all, Vermeer grasped and rendered all the delightful nuances of interior light. Hobbema and Ruisdael revealed the placid charm of the Dutch country. The beauty in little things was never before or since so completely realized.



Man with a Pink. By Quentin Massys (1466–1530)

Massys was an important figure in the transitional period of Flemish painting. A primitive and closely related to the Van Eycks and Dierick Bouts, he belonged to a later age by virtue of his greater curiosity and virtuosity. His color was richer, his modeling bolder and more subtle. Massys was a resident of Antwerp, "the Chicago of those days," a busy, growing, prosperous city. In 1511 he visited Italy and upon his return introduced Italian elements into his work. Our picture was, however, painted before his Italian journey.

Ambrogio Spinola. By Peter Paul Rubens (1577–1640)

RUBENS PAINTED several portraits of the Marquis Spinola, the great Genoese general who was chief commander of the Spanish army in the Netherlands and the artist's warm personal friend. He is always shown in armor, with a red band about his arm, his plumed helmet beside him, and the insignia of the order of the Golden Fleece about his neck. The hero of Breda was influential in assisting Rubens' diplomatic career.

Our portrait was made in 1625, when Rubens had become very sure and free in his technique, and when the exuberance of his spirit and his imagination, while not tamed, was restrained by growing interest in refinement of color. Except for the touches of red in arm band and plume and the gold embellishments of the armor, the painting is low in key, and the ruddy face and piercing eyes receive full emphasis. Rubens endowed this portrait with the dramatic intensity and pulsating life that made his art the climax of Flemish painting.

Portrait of Harmen Hals. By Frans Hals (c.1580-1666)

Seven of Frans Hals's sons handled the brush, though none of them approached in skill or gusto the achievements of the father. Harmen Hals, the second son, was known as a painter of genre pictures, more in the manner of his uncle Dirck Hals, a mediocre artist, than of his illustrious father. This portrait of the son was painted in the studio, for a palette hangs against the gray wall, on which appears also Frans Hals's monogram and the inscription "Aeta 32, 1664." It is a work of that later period when bright colors have been abandoned in favor of wonderfully juxtaposed tones of gray and black. There is no niggling or restraint, however, in the brushwork. Boldly and without hesitation, the broad, fat strokes build up and model the face, the sketchy white collar, the hand on the hip. A busy, literal-minded *bourgeois*, Hals was not troubled by dreams or moods, but seized upon the realities of everyday life joyfully and instinctively.

Helena DuBois. By Anthony van Dyck (1599-1641)

After several years spent as an apprentice and assistant in Rubens' studio, Van Dyck set off for Italy and in Genoa enjoyed a brief but triumphant career painting the portraits of Genoese aristocrats. He returned to Antwerp about the year 1627, having added several of the secrets of the Italians to the sound principles learned in his master's workshop. It was a propitious moment for his return. Rubens was just starting off on a diplomatic mission to Spain, and the younger man stepped into his place practically unchallenged. There followed a series of brilliant portraits in Van Dyck's most distinguished manner. The portrait of Helena Du Bois, the wife of Hendrick Du Bois, himself a painter and a personal friend of Van Dyck's, was executed in 1630, when the sobriety which marked Flemish life and art was reflected in Van Dyck's work. Color is almost completely absent; blacks, grays, and rich browns merge in subdued harmony.

Harmen Gerritsz van Rijn. By Rembrandt van Rijn (1606-1669)

In Rembrandt the Dutch school reached its greatest glory. He was at once an inevitable product of his nation and his day and, at the same time, a unique figure in the history of painting. Many forces determined his development, but he transcended them all, and his own contribution was so individual that while he left many imitators, not one among his followers inherited his power. "Just as Michelangelo created a race of giants for his own use and manipulated them as his genius dictated, so Rembrandt created a light all his own, which is possible without being real, and plunged all nature into his bath of gold."

Born in Leyden in 1606, this miller's son was prepared for a scholar's life, but a term at the University convinced him that his destiny lay elsewhere. He studied briefly with two obscure painters, Swanenburgh and Lastman, but even as a youth he went beyond his teachers, and his early portraits reveal his understanding of character and his feeling for the dramatic and spiritual power of light. In 1630 he moved to Amsterdam and there launched upon a brief but very successful career as the most

popular artist in that city. His "Anatomy Lesson" was painted in 1632 and won him instant recognition and more commissions than he could fill. In 1642 his wife, Saskia van Uylenborch, died, leaving one surviving child, the boy Titus. During the same year the famous so-called "Night Watch" was painted, but it met with a cold welcome. Rembrandt's popularity began to wane. Never a practical man of affairs, he staggered under an ever-increasing load of debt and was finally declared bankrupt. His son and the young woman, Hendrickje Stoffels, who had been the boy's nurse, alone remained faithful to him. But as the world turned from him, he penetrated more and more deeply into his own world. His handling became more fluid, his color warmer and infinitely more subtle, his shadows deeper and at the same time more luminous, blending imperceptibly with minute gradations of light. "He came to be able to draw without outline," said Fromentin, "to paint a portrait almost without apparent traits, to color without coloring, to concentrate the light of the solar world into a single ray. It is not possible in plastic art to push any further the interest of a human being as a human being."

The two portraits by Rembrandt in the Art Institute represent two important periods in his career. That of his father was painted about 1630, shortly before he went to Amsterdam. His models at this time were usually members of his family, occasionally his sister, often his mother, his father, or himself. His father wears a plumed hat, a steel gorget, and a velvet mantle, accessories which the painter used again and again. They were part of a vast store of costumes which Rembrandt kept in his studio. In this portrait the light, coming from an unseen source, is cold, the shadows sharply emphasized, but even in this early work the graduated lighting is employed to bring out the features with character and nobility.

"The Young Girl at an Open Half-Door" is a beautiful example of the middle period, executed just as Rembrandt was realizing his full powers. It was painted three years after the death of Saskia, in 1645—not a prolific year. Orders had dwindled, and there is record in this year of only four subject-pictures and five figure paintings, the latter probably made as studies rather than as commissioned portraits. Our "Young Girl" is a robust little peasant, evidently an orphan, for she wears the uniform of the municipal orphanage at Amsterdam. It has been suggested that this may be an early portrait of Hendrickje Stoffels, but of this there is no evidence, for Hendrickje's name does not appear in the records until 1649 when she appeared as a witness for Rembrandt in a suit brought against him by a disappointed and disgruntled old nurse, who had cared for Titus after Saskia's death. There is a certain resemblance between this fresh countenance and the more mature features of Hendrickje painted in later years; at any rate, the type and the attitude were not uncommon with Rembrandt. "A Girl at a Window," in the Dulwich Gallery, painted in the same year, is placed in a similar setting and illuminated in much the same way. How far Rembrandt has gone since the portrait of 1630,

Young Girl at an Open Half-Door. By Rembrandt van Rijn (1606-1669)

our young girl bears testimony. The sharp outlines have entirely disappeared; colors melt into one another so imperceptibly that they evade analysis.

Kenyon Cox, artist and critic, called this painting "a work of Rembrandt's prime . . . as simple as possible in conception and arrangement . . . The modeling and expression of the round face is as subtle as Leonardo; the silhouette of the dumpy little figure, with arms bowed out on either side, has all the dignity and style of Titian; the coloring, with its quiet tones and its one touch of coral red in the necklace, is inconceivably beautiful and noble; the smile, the slanting eye, the pale blond hair, fair and smooth skin of youth are altogether entrancing."

The Golden Wedding. By Adriaen van Ostade (1610–1685)

WHILE OTHERS of the "Little Dutchmen" were painting refined, elegant interiors, Van Ostade was the sturdy spokesman of the lower classes. His humor is broad and sometimes coarse, but he presents the life of the peasants and humble townsfolk with vivacity and understanding. He worked within small spaces, but, like a true pupil of Frans Hals, modeled his forms firmly and reduced his drawing to its simplest elements. In his treatment of light and color the influence of Rembrandt is apparent.

"The Golden Wedding" is a product of that later period when his steely grays and pale blues and purples were enriched by the addition of warmer, brighter colors, carefully blended. Small in scale, crowded with figures and humorous incident, the painting is nevertheless admirably composed and illustrates this artist's skill in arrangement. The light falls through some small aperture not visible to the spectator and illuminates the principal group strongly, then by subtle transitions from bright to dim establishes the depth of the room. The little figures are keenly characterized, almost caricatured, and the brushwork is precise but "fat."

The Music Lesson. By Gerard ter Borch (1617–1681)

SEVERAL VARIANTS of this subject by Ter Borch are known. Ours differs from a painting in the Gardner Collection, Boston, only in the fact that here the music master beats time with his bow instead of with his hand. The woman's costume Ter Borch has painted repeatedly, for it gives him good opportunity to revel in fine textures and to place fur against velvet, velvet against satin, and to contrast these with fair, smooth flesh.

Ter Borch is an aristocrat among genre painters, both in his choice of subjects and in his technique. His scenes are often elegant, but not devoid of characteristic Dutch homeliness, and his workmanship is exquisite, the delicacy and reserve of his cool colors and the distinction of his drawing so finely interwoven as to defy analysis.

The Family Concert. By Jan Steen (1626?–1679)

Like his teacher, Van Ostade, Jan Steen chose the homeliest scenes for his paintings. He took for subjects whatever lay at hand, and since he happened to be the owner of a tavern, many of his works represent the life that came under his eye daily—coarse brawls, unrestrained levity, laughter, and jest. Sometimes the scene is the tavern itself, sometimes the family dwelling rooms.

Steen had a humor as hearty as Hals himself, although it showed itself less in a large, friendly tolerance toward mankind in general than in frank delight at small, concrete incidents. Critics have tried to make a moralist of Steen, to show that he was a Dutch Hogarth, intent upon pointing the finger of satire at his age, but it is doubtful if such criticism was implied in his work. He was above all the workman, concerned with skillful and truthful representation of purely realistic scenes.

Our painting is typical in handling and in subject matter. Music was a favorite theme, and here the merry amateurs are in all likelihood the artist himself and members of his family. The details of the scene are realized with consummate skill, yet without disturbing the easy unity of the composition. On the back wall hangs Rubens' "Lion Hunt," its gleaming gold frame giving a characteristic note of brilliance. The artist's signature and the date, "J. Steen, 1666," appear on a leaf of the book of music open on the table.

Portrait of a Man. By Nicolaes Maes (1632–1693)

Nicolaes Maes carried on the portrait tradition as he learned it under his master, Rembrandt. He worked in the latter's studio, probably from 1648 to 1652, and in the best period of his art continued to paint under the master's influence. Our portrait of an unknown gentleman dates from that period when, without copying Rembrandt, Maes conserved his spirit. Many of the pupil's unsigned paintings were formerly attributed to Rembrandt and sold as his, as was the case with our picture in Colnaghi's sale in London in 1892. Instead of Rembrandt's quality of light Maes introduced a more even illumination with diffused light, and in his shadows and half shadows used gray instead of brownish hues. His later portraits were more conventionalized and less distinguished than those of his earlier career.

Elegant Company. By Jacob Ochtervelt (1635–c.1700)

A PROSPEROUS commercial nation is not indifferent to its material comforts, and something of the preoccupation with things practical and tangible is bound to be evident in the work of its artists. The Dutch painters have left us, unconsciously, as complete and definite a record of their time and milieu as Pepys' diary of his. Such a journalist in paint was Ochtervelt. A fellow-pupil of De Hooch in the studio of Berchem, he was more strongly influenced by his comrade than by his teacher, although Metsu, Ter Borch, and Vermeer also left their mark upon his work, and details of their compositions are to be found in his own. The influence of de Hooch became more pronounced in his middle and later periods.

Oriental rugs, brought by the hundreds to Holland by traders from the Near East or Levant, were a common touch in the homes and the paintings of the time, and it is not surprising to find one, rendered with the greatest exactness, on the table in our picture. The jug on the table is similar to jugs painted by Ter Borch and Vermeer. The latter's influence, in fact, is plainly seen here, not only in tonality but also in the composition of details, like the use of the map on the wall. There is humor and charm in Ochtervelt's handling of the little domestic comedy, in the awed stare of the simple hostess as she watches her fashionable guest's nose disappear into the goblet and in the lady's proud, slightly stiff attitude.

The Water Mill. By Meindert Hobbema (1638–1709)

THE WATER MILL is a subject which Hobbema treated repeatedly. Several pictures varying but slightly from ours are in existence, notably one in the Wallace Collection, London, where the same scene is represented, there being only a slight difference in the left foreground. With Ruisdael, Hobbema must be ranked at the head of the Dutch landscape school, and he, even more than his illustrious friend and teacher, is the forerunner of such painters as the English Constable and all others who found the picturesque in the near-at-hand.

Hobbema's was a matter-of-fact naturalism, dependent on the subject itself, and without the imaginative and poetic sentiment of Ruisdael. He was essentially Dutch, and it is probable that he never traveled beyond his native country and certain that he never saw fit to try to improve upon it in his work, which always truthfully reflects the actual scene. There is charm in his well-drawn, sturdy trees, his vistas of distant fields, the little figures so completely subordinated to the landscape. His trees have always this gray green, slightly golden in the light and brownish in the shadows. Often he adds somewhere a red-tiled roof, which he likes to reflect in a quiet pool or river. Harmony is attained by the gentle diffusion of the sunlight through piles of clouds in a gray sky. His favorite light is that of late afternoon.

For many years after his death Hobbema was but slightly esteemed, and many of his paintings were lost, forgotten, or attributed to other artists. The figures in his pictures were often painted by Van de Velde or Lingelbach.

The Nurse. By Jacobus Maris (1837-1914)

Dutch painting declined into insipidity and imitativeness with the passing of the Little Masters of the seventeenth century, and the nineteenth century was under way before an actual renascence took place. Again this development was essentially national in character, rooted in the heritage of Dutch landscape and domestic life. The new Hague school, counting among its members Josef Israels, the brothers Maris, Weissenbruch, Bosboom, and Mauve, rediscovered the vitality of contemporary themes. To their intimate knowledge of the Dutch scene these painters added the teachings of the Barbizon school.

Jacobus Maris and his younger brothers Mattjis and Willem were leaders in the Hague school. Jacobus was among the first of the new century men to recapture what Vermeer and Ruysdael had long before appreciated—the peculiar quality of Dutch light, both indoors and out. He discovered color in both light and shade and through color grasped form, carrying on the national tradition with modern means.

PAINTING IN GERMANY

In Germany the Reformation coincided with the Renaissance, increasing the native resistance to the grand style that flourished in papal Rome. The individual artist became nevertheless more conscious of his own powers, and the guilds lost their ascendancy. More concious, too, of man and nature in the objective sense, the artist studied form and perspective. Line, rather than color, flourished at his hand, developing out of the crafts through the medium of engraving. Intimate realism, rather than the abstractions and symbols of the Middle Ages, now shaped his ideals; neither religious nor mythological conceptions offered him the stimulus that he derived from scenes of daily life and from portraiture. Whatever his subject, the German artist of the Renaissance dealt unsparingly with realities of characterization, and excelled in the handling of line.

Various schools arose in the fifteenth century; that of the south Rhineland, most closely related to the Italian, in which natural figures and landscapes were early to be introduced into religious pictures; that of Cologne, which retained many curious Gothic mannerisms, and that of Westphalia, where the influence of the Netherlands was strongest.

Albrecht Dürer of Nuremberg (1471-1528), brought to the German schools the unifying gift of great humanity, draughtsmanship of surpassing sweep and power, and through his contact with the great Venetians, a new feeling for monumental decoration. Dürer left behind him no successors of equal importance although other notable painters of the late fifteenth and sixteenth centuries appeared. Chief among these were Grünewald, the Cranachs, and Hans Holbein the Younger.

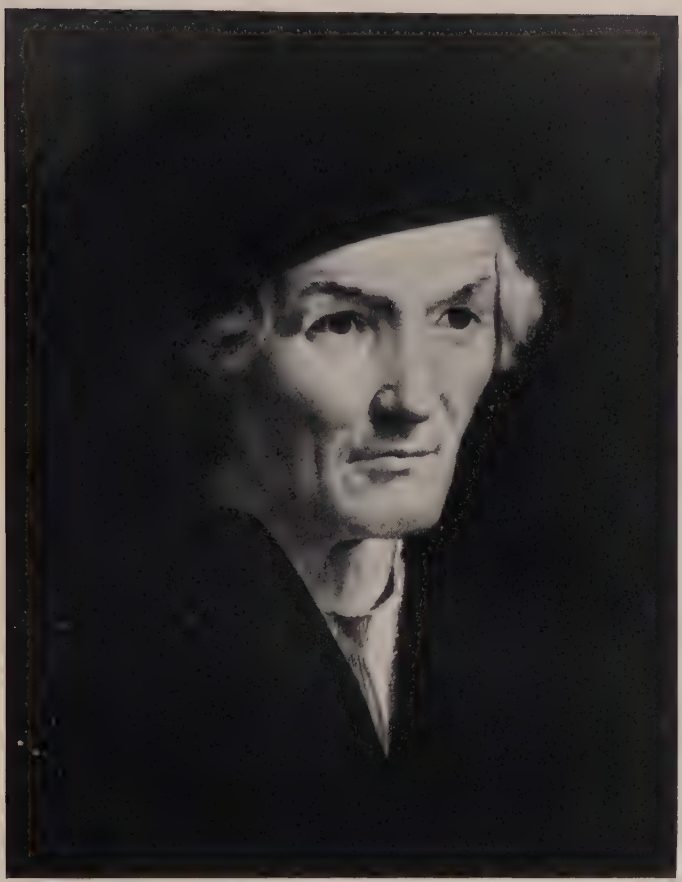
Holbein (1497-1543), the greatest of these painters, was lost to England. Of Augsburg originally, he settled in Basel and there met Erasmus, whose portrait he painted a number of times, and through whom he was drawn to England, becoming the court painter of Henry VIII. In Germany his influence counted for a masterly understanding of composition, gathering together the knowledge that had been accumulating in his predecessors, and for accuracy in rendering materials no less than in analyzing character. His portraits and those of Dürer approach life from opposite directions. To Dürer life was pregnant with intimations of the human tragedy of thwarted hopes and impending dissolution, and with the saving miracle of Redemption. Holbein, housed in the luxury of the court, viewed life as a pageant, and shaped its characters as they passed, into patterns of pleasing artifice. Both men had the gift of characterization to a supreme degree, giving the color of their own souls to their work.

Lucas Cranach the Elder was the first important painter of Saxony, of the same half-century as the greater men, Dürer and Holbein. He faithfully followed Luther. His early period, before 1511, shows the in-

Night in the Garden of Gethsemane. By Lucas Cranach (1472-1553)

fluence of a visit to Holland. In his best period (1511-1518) he used almost primary colors over a dark brown under-painting, harmonizing them by neutrals. His religious subjects grew stereotyped, and in the following years of great popularity his mannerisms became exaggerated.

In the "Night in the Garden of Gethsemane" the faulty drawing is redeemed by good characterization and color. We find a style very closely related to that of stained glass in the lighting of the masses, to miniature illuminations of manuscripts in the disposition of the planes, and to engraving in the fine lines of the hair and foliage.



Portrait of a Man. By Christoph Amberger (c. 1500-1561)

Augsburg, which had once been a Roman colony, retained its proud kinship with Italy, and in the sixteenth century a lively trade flourished with Venice, which resulted in the Italianizing of Suabian art. Little is known of the life of Christoph Amberger, who spent most, if not all, of his days in Augsburg. He was perhaps a pupil of Hans Holbein the Elder, more certainly a disciple of Burgkmaier, and his portraits have been confused with those of the younger Holbein, in whom the Augsburg school reached its culmination. That Amberger was an esteemed painter in his own day is apparent from the fact that he made a portrait of Kaiser Karl V as early as 1532. The influence of the Venetians is more pronounced in his religious paintings than in his portraits, but in the latter, too, he added an essentially Italian richness of color harmony and feeling for nobility of character to an inherently German acuteness of observation.

Memories of the Tyrol. By Julius P. Junghanns (1876—)

ITALIAN PAINTING so dominated Germany during the latter part of the sixteenth and the entire seventeenth century that only dull copyists developed from the native talent. The imitation of decline in Italian art leaves only a barren record. In the eighteenth century a fresh return to simplicity began to appear, alongside the work of Mengs and others who attempted to return to the grandeur of Raphael and succeeded only in producing wax figures. The Pompeiian excavations and the writings of Winckelmann also produced a keener interest in the antique, but little of artistic value was accomplished.

Overbeck was one of the early nineteenth century painters to go to Rome and stay there. Others, including Peter von Cornelius, returned to Germany and attempted to create there a monumental art movement. The Munich school which developed a realistic trend owed its origin to Cornelius, Kaulbach his pupil, and Piloty. In Düsseldorf another school arose, painting subjects of sentimental or romantic interest. This movement has its parallel in the contemporaneous French school of Delaroche and his followers.

The break with the strict academic principles, substituting nature for artifice and romance, has developed rather since the success of the French movement than simultaneously with it, and has manifested itself in a number of strong individuals, Lenbach, Liebermann, Klinger, and others.

The "Memories of the Tyrol" by Junghanns shows the influence of the Italian-Swiss Segantini. It is not, however, woven in the thread-like fabric which characterizes the work of the latter, but broken into square patches of pure color.

On the Shore. By Leo Putz (1869—)

One of the strongly individual moderns in Germany is Leo Putz, who made his first mark as an illustrator. As he developed, he went from still life to landscape, and has now become an outstanding painter of the figure. In 1905 when he held his first exhibition in Munich, critics realized that he was reaching out fearlessly to explore color problems that were usually evaded. To a fresh eye for color he adds a strong feeling for form and attacks his canvas with broad vigor.

Our painting, "On the Shore," is one of Leo Putz's most successful harmonies in silver. The gray of the costume and that of the water are subtly distinguished. With a wide brush planes are blocked out as though in a wood carving, but the flowing tonality that blends the nuances of color save the work from any feeling of harshness. In common with many of the modern Munich painters, Putz realizes a pattern, not only of form but of color, of simplicity and strength. The raised horizon gives a forced perspective, and the same novel viewpoint that is found in some of the paintings by Degas.

PAINTING IN GREAT BRITAIN

The art of painting flowered later in England than on the Continent. Its first real impetus came not from within but from the foreign painters who were imported in the service of royalty—Holbein, Van Dyck, Lely, and Kneller. While the Low Countries and Italy were experiencing their great Renaissance, England had not yet felt its wings artistically, but in the eighteenth century, when the great periods were over on the Continent, English painting emerged. William Hogarth (1697-1764) was its first great representative. It was not to be expected that the harshness of the Cromwellian era and the stern moral dicta of Puritanism should breed an art of insipid sweetness, and Hogarth, true to his times, was a moralist, his series of small paintings, like "The Rake's Progress," pointing out the sins of the age.

The Protectorate passed; the Court returned; life became more placid. The pleasant ways of English society in the middle of the eighteenth century gave rise to a school of portraiture, which for grace and charm, as well as for freshness and wholesomeness, was unrivalled. Sir Joshua Reynolds was foremost among a group of distinguished "portraitists" who arose almost simultaneously. As founder and first president of the Royal Academy, he helped to give the art of painting real prestige in England and was the teacher and leader of his contemporaries. He was a man of more scholarship than imagination, a profound admirer of the Italian painters of the late Renaissance, and he experimented with pigments in an effort to recapture their technical secrets. Unfortunately, he was not always successful, and many of his works have faded badly. Thomas Gainsborough was more sensitive and impulsive. Like Sir Joshua, he delighted in graceful interpretations of aristocratic English womanhood, but he added to his reputation as a portrait painter the distinction of being the first noteworthy English painter of landscape. Among these eighteenth century painters Raeburn was the most downright and vigorous. It was inevitable that this school of portraiture should eventually degenerate; after the first generation, painters began to substitute sentimentality for sweetness, and after Romney and Lawrence, both painters of some distinction, the art became increasingly insipid.

But as portraiture declined, the art of landscape painting became stronger, and to the early English experimenters in this field must go the credit for much of the inspiration of the Barbizon and Impressionist schools. At first landscape painting was a vain attempt to revive the classic spirit, and men like Richard Wilson went to Italy to introduce mysterious glades and ruined temples. But even these efforts turned men's eyes to nature, and with Gainsborough, and more especially with John Constable, a sincere attempt to understand and depict nature was

made. The latter was thoroughly English in spirit. He knew the English country, especially the neighborhood of Hampstead, with an understanding born of affection, and he never sought more romantic or grander themes than the pleasant rural scenes about him. He did away with the dark browns, the "old violin" tones, and introduced the colors of nature. In his feeling for light and atmosphere, he was an ancestor of the French Impressionists.

Constable's art was based upon nature. Turner, the other outstanding figure in English art of the nineteenth century, was unique in that he created a world of his own. In classical bent and in a certain grandiloquence of conception, he was a follower of Claude Lorrain, but he added to these influences an unbridled imagination and a dazzling use of color that, while they had their effect on later painting, were never quite so sweeping in more cautious hands. His historical and mythological subjects were simply excuses for color orchestration and great vistas in which he played with natural facts as he played with pigment.

A conscious return to the sincerity and simple truth of the earlier Italian painters resulted in the formation of the pre-Raphaelite brotherhood, which numbered among its members Burne-Jones, Millais, Rossetti, and Holman Hunt. A trifle effete and self-conscious, the group produced a type of mystic sweetness but they had no permanent following. Since their day, English art has taken various directions. The influence of Constable and Turner, which moved the French, travelled back across the Channel through the French Impressionists, and English painters today are working in the same traditions and experimenting along the same lines as are artists in America and on the Continent. English art as a whole, however, has remained conservative, and the wholesome influence of the eighteenth century portrait painters may be traced in the work even of such individualists as Frank Brangwyn and William Orpen.

Italian Landscape. By Richard Wilson (1713-1782)

Richard Wilson was the first English landscape painter. A portrait painter until the age of thirty-six, he took up landscape painting in Italy under Zuccarelli before the art was practiced or appreciated in England. After six years abroad, he returned to London, where at first there was a moderate demand for his pictures, but he was ahead of his time, and refused to make concessions to public taste. When a group of fellow-painters, constituting themselves a Committee of Taste, sent him word that his manner "was not suited to the English taste and that if he hoped for patronage, he must change it for the lighter style of Zuccarelli," Wilson paid no attention, and orders consequently dropped off.

His models were Claude and Salvator Rosa; like them, he composed his scenes deliberately, though without their grandiose proportions. He was more concerned with classical correctness than with fidelity to nature, and his compositions are for that reason quite "set." But his concern with classical subjects did not prevent him from being a student and lover of nature. Foreshadowing the Impressionists, he painted against the sun, and thus discovered the quivering, glancing quality of sunlight. He felt his way, too, toward aerial perspective.

Our landscape is typical of his work as a whole—the all-pervasive brown tone, the placid little lake in the middle distance with a tiny boat upon it, the small idyllic figures in the foreground, the mannered trees, and the small ruined temple to give the proper classic touch. Wilson's work was a stimulus to further communion with nature, and a long line of landscape painters owe much to his example.

Lady Sarah Bunbury Sacrificing to the Graces. By Sir Joshua Reynolds (1723–1792)

Sir Joshua's portrait of Lady Sarah Bunbury was painted in his middle period, when, under the influence of the Bolognese school, he endeavored to give a classical bent to his compositions by the introduction of Roman or Hellenic stage properties. Today the charm of these elaborate portraits lies in the grace and distinction of the central figure, rather than in the somewhat theatrical settings. Lady Sarah, the daughter of the Duke of Richmond, was the wife of Sir Thomas Charles Bunbury, Bart. She was bridesmaid to Queen Charlotte and might perhaps herself have been Queen had she not refused the addresses of the King.

The Countess of Bristol. By Thomas Gainsborough (1727–1788)

More sensitive and subjective than Reynolds, Gainsborough brought to his art greater spontaneity and an unstudied feeling for decoration and form. Reynolds was rational, deliberate; Gainsborough, impulsive, intuitive. A touch of idealism permeates his work, although he was a close student of nature. His women are dreamier than Reynolds' and of proud but gentle bearing. Sometimes the grace of Watteau is to be found in his work, sometimes a touch of the elegance of Van Dyck. In his successive residences at Bath, Ipswich, and London, Gainsborough painted most of the celebrities of his day, but brilliant as his portraits are, he is even more interesting as a landscape painter.

Landscape was neither widely practiced nor esteemed in Gainsborough's day. Wilson had painted landscapes, but his were idealized scenes

The Skirts of the Wood. By Thomas Gainsborough (1727-1788)

from Italy. Gainsborough knew only the English scene and wished to know no other. To be sure, he painted his landscapes in his studio; his trees were like none that ever grew, and his light was arranged, not the true light of the sun. Nevertheless, his knowledge of nature, learned in his youth, was so much a part of him that it is evident in every canvas, and in his sensibility to the beauty of simple outdoor scenes he was a forerunner of the great landscape painters of the next century.

Gainsborough was happier painting landscapes, but his public demanded portraits, and while the gentry flocked to him for their likenesses, his studio remained lined with unsold paintings of rolling hills, dark forests and grazing cattle. He could not keep his love of nature out of his portraits, however, and at every opportunity he introduced a bit of Arcadian background, much as Watteau had done but with greater understanding of his elements.

Our little landscape illustrates Gainsborough's sincere love of nature and his kinship with the spirited Rubens rather than with the darker, more rigid masters of the Dutch landscape school. It is such a scene as he loved to paint. The dark brown foreground gives way to a stretch of golden-brown, and this to the rich green of feathery trees. Beyond are hills, misty gray and dreamlike, and above a sky nearly overcast with clouds, from behind which comes the light. The scene is animated by the presence of living beings, a peasant returning to his home and, disappearing down the road, a woman, driving two cows and followed by a little dog, the latter group very impressionistically suggested.

Lady Francis Russell. By George Romney (1734–1802)

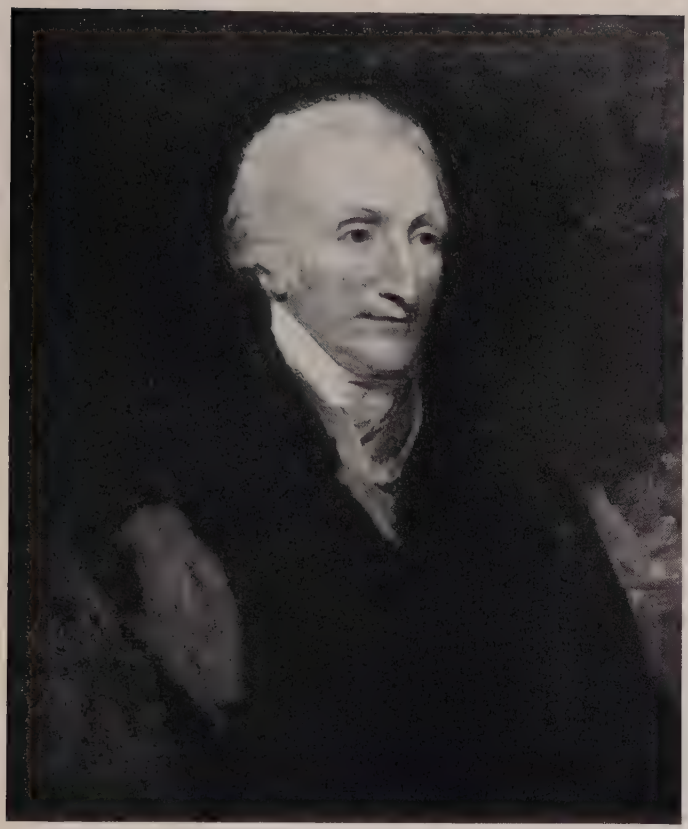
REYNOLDS AND GAINSBOROUGH were the outstanding portrait painters of the eighteenth century. After them came a number of other distinguished artists, among whom Romney was one of the most able and popular, although he lacked the intellectual grasp of the one and the natural distinction of the other. His work was less restrained than theirs, and was not always even in quality, but at his best he was lively, graceful, and winning, and at his worst he merely foreshadowed the sentimentality into which English portraiture was later to fall. His portrait of Lady Russell was painted between 1785 and 1787, at the height of his success. It is characteristically charming in line and feature, fresh in color, but as a portrait facile rather than penetrating. From 1782 to 1786 Romney was engaged in painting his "divine lady," Emma Hart, later Lady Hamilton.

Dr. Welsh Tennent. By Sir Henry Raeburn (1756–1823)

Raeburn stands at the head of the Scotch School. Of native preceptors he had none; his art must be linked with that of Hals and Velasquez. While he may have lacked the delicacy and grace of some of his contemporaries, he was one of the ablest portrait painters of his time. His portraits of men are particularly distinguished, and his sturdy generals, jurists, and men of affairs are painted in the round, virile, and full of character. Largely self-taught, Raeburn was free of mannerisms, vigorous in his technique, and of a Scotch downrightness. He painted swiftly, usually completing a portrait in four or five sittings of a little more than an hour each. Dr. Tennent, his medical book in his hand, is a typical Raeburn figure, with his strong, ruddy face, unaffected pose, and solidly painted flesh.

Portrait of Mrs. Wolff. By Sir Thomas Lawrence (1769–1830)

LAWRENCE PAINTED this portrait of Mrs. Wolff, whom he greatly admired, in 1815 at the full tide of his success. She was the wife of the Danish consul, whose home contained a noteworthy collection of casts from the antique, and the artist has given a suggestion of this in the bust at the right and in the Roman lamp in the upper left hand corner of the canvas. "Of all the later works of Lawrence," says Sir Walter Armstrong in his biography of the painter, "this is perhaps the freest from any sort of pose or artificiality. Even in his pictures of children we generally find some passage introduced for the sake of effect. . . There is nothing of the sort in the 'Mrs. Wolff,' unless it be the book and cushion. Of these, indeed, she appears supremely unconscious." With Lawrence much of the grace and refinement of the English portrait school passed. He lacked the artistic integrity of Reynolds or Gainsborough.



Portrait of an English Gentleman. By John Jackson (1778-1831)

John Jackson, a modest tailor, raised himself by dint of tireless study and energy to a respected place among the English portrait painters. Assiduously copying the works of the old masters and of his more celebrated countrymen, this self-taught painter turned to good use a natural quickness of eye and fluency of brush. His technique was more even and sure than, for example, that of Sir Thomas Lawrence, who was generous enough to call Jackson's portrait of John Flaxman "a picture of which Van Dyck might have felt proud to call himself the author."

Jackson's self-portrait, a characteristically solid piece of work, has the added interest which an artist's interpretation of his own features always carries. The unfinished portrait of an English gentleman is interesting in that it shows the painter's methods. The face and the silvery hair are carefully and smoothly painted, but in the unfinished portions of the canvas the broad, straightforward strokes and full, unctuous pigment reveal Jackson's sturdy grasp of his elements.

Dutch Fishing Boats. By J. M. W. Turner (1775–1851)

TURNER WAS the most dramatic figure in English art in the nineteenth century. Derided by some critics as emphatically as he was acclaimed by others, he pursued his course, paying scant attention to the world outside. Among his contemporaries he had few rivals, nor could have had, for his art was intensely and, in later years, almost insanely personal. Certain masters of the past he acknowleged—Claude Lorrain, Van de Velde, Ruysdael—and he was long driven by an ambition to outdo Claude in magnificence of gesture. For many years he lived practically as a recluse, working at a feverish pace and hoarding hundreds of oil paintings and thousands of water colors, which he left as a bequest to the British nation.

Turner began as an engraver and a painter of careful, tight landscapes. His path, like that of many modern artists, led consistently to greater freedom from tradition, but he went farther than most, so far that in his last years he painted in a kind of frenzy, breaking completely with reality in a feverish effort to penetrate to the very heart of light. "Dutch Fishing Boats" belongs to an earlier period and bears resemblance in theme and treatment to such paintings as the "Calais Pier" of 1803 and "The Shipwreck" of 1805. This glassy water is neither deep nor wet. The color is cold, giving slight indication of those orgies of sunset that were to follow. But the painting, in the scope of its vision, in the compelling intensity of its action, is characteristic of an artist who must always paint on an heroic scale and who was never unaware of the dramatic struggle between human will and natural forces.

Stoke-by-Nayland. By John Constable (1776–1837)

Richard Wilson, Gainsborough, and the water color painters had founded a tradition of landscape in England, but that art, as we know it today, found its first great expression in John Constable, and his example was an important factor in the founding of the Barbizon and *plein air* schools in France. Unlike Turner, Constable never tried to improve upon nature. Born and bred in Suffolk, he loved the English countryside and saw no reason for introducing wood nymphs and ruined temples or elaborate artificial lighting effects into his scenes. Constable painted no more than he saw in nature. What made his art unique was that he was apparently the first to see the actual green of grass and trees, the depth and quality of cloud-swept sky, and above all, the constant movement of sunshine, which he rendered in dazzling strokes of white pigment, called by his contemporaries, "Constable's snow."

The son of a miller, Constable himself followed his father's trade for a while, but his unmistakable genius asserted itself and he went up to London to study at the Royal Academy, of which he was later elected a member. He never left English soil, and most of his pictures were painted in the meadows of Dedham and Salisbury, on the beach at Brighton, or on the rolling heights of Hampton. The dignity which he felt to be a part of every placid scene may be gathered from his own description of the church in our painting of Stoke-by-Nayland, near Stratford: "The length of the nave, with its continuous line of embattled parapet and its finely proportioned chancel, may challenge the admiration of the architect, as well as its majestic tower, which from its commanding height may be said to impart a portion of its own dignity to the surrounding country."

The Young Duchess. By John Faed (1820–1902)

John Faed, a Scotchman, was a miniature painter in his youth. Later he made oil painting his medium, selecting subjects of popular appeal. "The Young Duchess" is such a subject, but the successful handling of strong, bright colors, used in close proximity, the exquisite drawing of details, the correct placing of values, are well worthy the consideration of the student of painting. The problem of light enters in this painting, not as with the more modern Impressionists but in the way that it influenced the "little Dutchmen," Vermeer, De Hooch, and Faed's contemporary, Alfred Stevens, the Belgian. Light is not "the principal person in the picture," but the soft glow that comes through the window shines with gentle verisimilitude upon the young woman, the rug, and the furnishings of the room.

Pilots, Puerto de los Pasajes. By Frank Brangwyn (1867—)

The young Frank Brangwyn studied in the workshop of William Morris, but a zest for travel and adventure early led him to Asia Minor and into Russia and central Europe. A little later, in 1891, he made an extended trip to Spain with his friend Charles Melville. The two young men traveled up and down the coast and inland, by boat, by carriage, and afoot. From San Sebastian the way led across the Pyrenees to Puerto de los Pasajes, where our canvas was painted. "The architectural features of this city of one street are unique and interesting," wrote Brangwyn at the time. "It is a tiny Venice with essentially Spanish features. . . The place is as it was two hundred years ago. Time has only knocked the angles off. . . I have been starting a tolerably large canvas here of some pilots looking out from the verandah across the bay with its brilliant white houses opposite. I suppose no one will understand it when I bring it home." And Mr. Frank Shaw-Sparrow adds: "True. Few critics *did* when the picture hung in the winter exhibition at the Suffolk Street Galleries, 1892."

This early painting embodies several of the qualities which have grown more pronounced in Brangwyn's later work. The romance, color, and "subtle pathetic charm" of Spain appealed to him, and subsequent journeys in East and West only strengthened his liking for vivid, masculine themes and treatment. Brangwyn is a very versatile artist. His mural paintings are to be found in public buildings in America as well as abroad, and he works also in etching, lithography, illustration, architecture, and various crafts.

A Woman in Gray. By Sir William Orpen (1878—)

LIKE BRANGWYN, Sir William Orpen is absorbed in painting for its own sake, but he does not seek his subjects in exotic surroundings. To Orpen everything is paintable, and his happiest compositions are often those apparently arrived at most casually. Attitudes are seldom studied, but always behind the simplicity and the spontaneity, there is a keen sense of proportion and design. This gracious portrait of the artist's wife has unassuming but positive dignity. In its cool color scheme it harks back to Velasquez, but the feeling for the grace and dignity of womanhood is thoroughly English.

PAINTING IN FRANCE

The Renaissance, traveling northward from Italy, found France particularly ready to receive and assimilate its gifts and to add thereto her own essentially Gallic contributions. French art, having followed a course almost identical with that of Flanders through the fifteenth century, came under Italian domination in the reign of Francis I, who summoned to Fontainebleau such eminent southern artists as Leonardo, Del Sarto, Primaticcio, and Benvenuto Cellini. Their Italianizing influence was in some measure balanced by that of men like the Clouets, who continued to paint in the Flemish tradition.

The seventeenth century saw France become more and more consciously classical, under Louis XIII and more especially Louis XIV. The rigid absolutism of the monarchical idea was reflected in the cold, intellectual turn given to painting by Lebrun, Rigaud and others, and somewhat modified and enriched by Poussin (1594-1665) and Claude Lorrain (1600-1682), both of whom were to exert far-reaching influences. A protest against this grandiose classicism was voiced by the brothers Le Nain, whose lives covered the period from 1588 to 1677; they turned to contemporary peasant life for their material, but their handling, too, was cold and their touch heavy. With the death of Louis XIV, French life assumed a lightness and gaiety more in keeping with the French temperament, and the change in morals and modes was immediately reflected in art. The Rococo was born and found its gallant interpreters in such gay but highly competent artists as Watteau and Fragonard, and less worthily in Boucher and hosts of followers. The reaction against frivolity was expressed by Greuze and Chardin (1699-1779), the former a preacher of sermons as artificial and affected as the age against which they ostensibly protested, the latter a sincere and gifted artist. Portraiture alone continued to hold its eminence and flourished while the Rococo fell into decadence, and austerity and the classic ideal returned in David and his school. The influence of David (1748-1825) and his pupil Ingres, who avowed that "form is everything, color nothing," was dominant at the beginning of the new century.

The nineteenth century was destined, however, to branch into important new channels. The keynote of the period was the development of individual study and the interpretation of reality in nature, in contrast to the academic rationalized standards of absolute beauty of proportion, line, and composition, based on the principles of classical sculpture and certain phases of Italian art. The movement, which accorded with the scientific spirit of the age, manifested itself particularly in the study of light and color, rather than form, and in the selection of subjects from contemporary life and landscape, rather than the grand historical or

mythological themes of the past. Aside from the vigorous individuality of such innovators as Delacroix and Courbet, the movement was probably most greatly influenced by the study of the grand gallery of the Louvre. Painters who felt the incompleteness of their own training studied there the work of Rubens, Rembrandt, the Dutch genre painters, the Spaniards, Velasquez, Goya, and Ribera, and the Italians, in particular the Venetian and Bolognese schools. In these men they found the basic principles of sincere study of actual objects and learned anew laws of color, composition, and subject. The Englishmen, Constable and Bonington, with their free, broadly painted landscapes, strongly influenced the early Romantic school and the Barbizon movement. Delacroix, when his picture was already hung in the 1824 Salon, heightened his colors after seeing the paintings by Constable, which first appeared in France at that exhibition. Claude and Poussin, among French masters of the past, had accented natural qualities and were therefore studied. The Flemish artists taught freshness of color and pointed the way in landscape, genre and animal subjects, and in realistic treatment. The conquest of Algeria strengthened and warmed the painters' palette and added a store of romantic subjects, while contemporary costume was introduced by Millet and others.

The break with romance in favor of pure realism came with Courbet, the realist, and with the group centering about Manet and Monet. The latter started the modern movement in earnest, with the study of light as it actually appears. Their experiments resulted in a new style, Impressionism. The scientific studies of Chevreul and Helmholtz in light and color, together with the precedents of such widely differing artists as Turner and Constable, exerted a strong influence on the Impressionists. Their first concerted exhibition in 1874 defined their problem, the study of light and atmospheric color out-of-doors, a study which has undoubtedly changed the direction of all subsequent work, in purifying the palette and in freeing the vision from traditional ways of seeing. Many of the heartiest admirers of Impressionism, however, have deserted the high key of the earlier exponents, and have made further experiments in form, design, and expression.

To speak of schools in this age is inaccurate. Men were grouped together more by community of interest than by identity of training. Many painters exhibited in the Impressionist shows whose work was dissimilar, but who united with the Impressionists in aiming at realism through unfettered vision. Realism was carried out also in a new type of draughtsmanship, which delighted in movement and the expression of character instead of in the anatomical accuracy which had been its sole aim in the past century. Portraiture, in its psychological significance, is essentially a realistic development, as are scenes from every phase of Parisian and provincial life. The twentieth century is in many ways one of reaction in favor of specialized attention to abstract aesthetic problems.

The Peasant Family. By the Brothers Le Nain

THE THREE brothers Le Nain were the only sober realists at work in France in the seventeenth century. They stood quite apart from the follies of the age and from the sophistry and light playfulness of the court painters. They alone absorbed from Flanders and Holland more than the study of portraiture. In manner, however, they are French, as in matter, their themes being drawn from peasant life of the times. Louis (1593-1649) and Antoine (1588-1648) collaborated, probably under Louis' leadership, in the production of peasant themes. Mathieu (1607-1677) worked with them while they lived, but survived them by many years. So little is known of their lives and so scanty is the internal evidence that for the most part their separate works have not been satisfactorily identified.

Scenes showing peasants assembled out of doors for their evening meal or grouped in earnest pastime at the doors of their cottages are commonly found in these fraternal paintings. A certain heaviness and suspension of action, combined with the gravity and severity of the types and the rather drab color, produces a calm that borders on stolidity. These peasants are not carefree and high-spirited, as in Dutch genre paintings; their seriousness is a reflection of the seriousness of the artists, cognizant of their moral message in an age of *décor* rather than of decorum.

Still Life. By Jean Baptiste Siméon Chardin (1699-1779)

CHARDIN'S ARTISTIC antecedents are to be found among the Little Dutchmen rather than in France. Born at the height of the Rococo, he shared no kinship with Watteau or Boucher, nor even with Greuze, although the latter also voiced protest of a sort against the fripperies of the age. Chardin's protest was not by way of preachment. A simple, industrious, persevering workman, he cared little for the elaborate fantasies of his contemporaries. He might well have said, "Beauty is truth, truth beauty;" for to him truth meant honest and unprejudiced vision of the actual world, objects seen in a given light and in given relation to each other. His earlier work was for the most part still life, arrangements of kitchen utensils, vegetables, bottles. Later he introduced figures into his paintings and won praise with such subjects as "La Bénédicité" and "La Gouvernante", but it is not likely that he derived more pleasure from a domestic scene with a little girl saying grace before supper than from a table laden with pots and pans and a bunch of carrots. Our painting is typical of many in which he expended his talent on homely ingredients woven into a whole made rich by the authoritative simplicity of his execution and by the subtle gradations of his color passages. In his ability to see comparative edges and to determine values by unifocal vision, he foreshadowed the Impressionists, and influenced, to no inconsiderable degree, a vast army of later men.

The Fountains. By Hubert Robert (1733-1808)

While his contemporaries were painting *Fêtes galantes*, Hubert Robert was seeking to recapture the grandeur of the ancient world, earning for himself the name "Robert des Ruines." Despite his choice of subjects, he was not so very far in spirit from the artists of the Rococo, and someone has suggested that he painted ruins much as another might have painted a bunch of flowers. The colossal size, exaggerated perspective, and dwarfing of human figures in his pictures achieved for them a dignity comparable to that of Claude Lorrain, but never evoked a real feeling of awe. Robert spent twelve years in Rome, studying and drawing from classical architecture. He was imprisoned and his life endangered during the French Revolution, but he lived into the Napoleonic era and became a very popular painter. The four heroic-sized paintings in the Art Institute are typical. The grand manner in landscape did not long outlive Robert. The return to nature was to express itself in painting as in literature. Barbizon was soon to be discovered.

Ville D'Avray: La Vache et sa Gardienne. By Camille Corot (1796-1875)

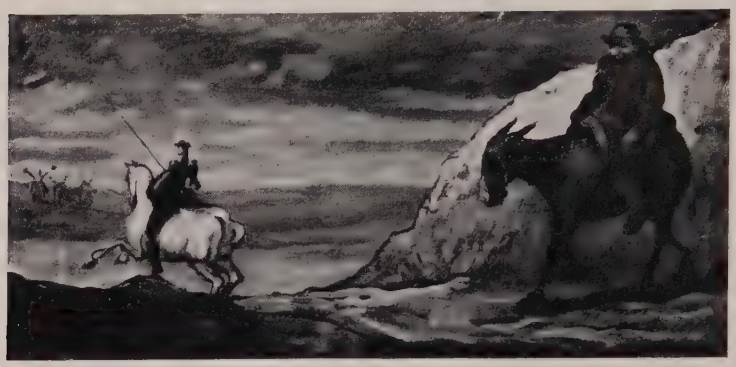
Corot's refuge from the fever of life was this little Ville d'Avray where glistening water, the changing shadows of morning and evening, dewy meadows, and atmospheric distances fed his pantheistic soul. In Corot stirred the premonition of Impressionism. With Millet he belonged to the liberal, as opposed to the academic, school of 1830. Of Delacroix he said: "He is an eagle. I am only a lark, singing little songs in my gray clouds." He held most important the handling of light, careful division of masses, and quiet harmony of tones. In the last respect he has perhaps never been surpassed.

Dante and Virgil. By Eugène Delacroix (1798-1863)

THE PAINTING, "Dante's Bark," of which ours is a smaller version, hangs in the Louvre. Painted in 1822 by a young man of twenty-three, it launched the Romantic movement and aroused the concentrated fury of the Academicians, which Delacroix was to know all his life. It was in fact "the first characteristic painting of the new century."

Dante and Virgil, in a boat propelled by Charon, are seen in the Infernal Regions, Dante agitated and horrified, Virgil calm and unmoved. About them, in agonized contortions, the bodies of the damned writhe in torment. The medieval theme, the frank revelation of emotion and suffering, but above all the sculpturesque quality of the figures, which have been compared to those of Rubens and Michelangelo, and the richness and fullness of color, were all blows in the faces of the Academicians, who, though they might have chosen a classical subject, would never have made it live. Here was frenzy, unrest, seeking, all that offended the classicists, but the turbulence is only in the subject; the artist, even early in his career, knew control and restraint in his technique.

Another painting in the Institute collections, "The Oriental Lion Hunt," shows Delacroix's increasingly brilliant color, sometimes broken, always bold, which, with the rushing movement of his compositions, is characteristic. To him the beautiful was not the correct and refined, but the intense, often fierce, emotional impulse of the individual. "Style," he wrote, "depends absolutely and solely upon the free and original expression of each master's peculiar qualities."



Don Quixote and the Windmills. By Honoré Daumier (1808-1879)

Satire is often only another expression of forces that, given different form, produce Romanticism. Daumier's art must be reckoned as inevitable a product of his age as the more obviously romantic expressions of Géricault and Delacroix. The violent political upheavals in the France of the first half of the nineteenth century made partisans of all. The urge toward a higher order drove some painters to the past or to distant lands for material; Daumier found his material in his own time, and his idealism, his love of his fellow-men took shape in caricatures of sham, injustice, and hypocrisy. "A man must be of his time," he said—and lived out his philosophy.

Over a period of forty years Daumier contributed approximately four thousand lithographs to *Charivari* and other periodicals. This busy career left him little time for painting, and the public, accustomed to look upon him as a caricaturist, would not take him seriously when he later tried to free himself from hack work. Nevertheless most of the painters of his day recognized his superiority in their field, and Courbet, Millet, Dupré, Corot, Daubigny, and Rousseau were among his friends and admirers. Daubigny compared him to Raphael, Balzac to Michelangelo; Millet, and later Manet and the Realists, found inspiration in his remarkable realization of form, his revival of structural painting, as it had been practiced by Hals and Valasquez.

Daumier's paintings fall into several series—satirical studies of the law courts, sympathetic interpretations of life among the poorer classes, scenes from the lives of mountebanks and clowns ("Les Saltimbanques"), and a number of paintings based on the Don Quixote theme. The mingled pathos and irony of Cervantes' epic appealed to Daumier. The Don himself was the dreaming idealist; Sancho Panza represented *le bon bourgeois*, practical, conservative but loyal. In our picture, a beautiful example of Daumier's handling of paint and his ability to suggest form in a few telling strokes, the knight advances gallantly against the windmills, while the squire follows upon his patient, slow-moving mount.

The Road to Market. By Constant Troyon (1810-1865)

Troyon's first paintings, exhibited in 1833, were not successful, but he kept on against indifference and hardships, working at his landscapes. A visit to Holland in 1848 and close observation of the pictures of Paul Potter induced Troyon to introduce animals into his own work, and from that time on he occupied a unique place among the Barbizon painters. His landscape was still significant, but he made it subordinate to his animals, which he realized with a remarkable sense of simplicity and truth. He painted swiftly, having the faculty of generalization and of seeing in large masses.

Perhaps his favorite subject is that used in "The Road to Market," sheep "so true that they bleat" at peace in a bath of light. Outlines are blurred, but the sense of life is abundant, and his figures, both human and animal, move with slow patient dignity.

The Sheep-Shearers. By Jean François Millet (1814-1875)

MILLET, THE son of humble Normandy peasants, received no formal training in painting until the age of twenty. At twenty-three he had already escaped from the tutelage of Delaroche, and in 1844 had fled again to Normandy after a bitter struggle in Paris. A few years later, however, he settled in Barbizon, where he undertook his task of painting the peasant life that had been so deeply impressed upon his mind in childhood. Millet

Bringing Home the Newborn Calf. By Jean François Millet (1814-1875)

felt the dignity of labor perhaps more than any other painter. His fellow-artists at Barbizon were intent upon capturing the fleeting aspects of nature. He, too, was a lover of nature, but the human drama was never absent from his work.

"The Sheep-Shearers," a work of 1853, is typical of the simple elegies that Millet composed in his studio at Barbizon, from sketches of peasants as he saw them in the fields. He worked each subject over many times to arrive at the elementals of character, lighting, rhythm. The same subject is used in his large Salon painting of 1860, but in the latter work all accessories are omitted and the entire attention is concentrated upon the absorbed, earnest figures.

A contract signed in 1860 with the dealers Blanc and Stevens, whereby they were to handle work already under way as well as all work done in the next three years, resulted in disappointment and misunderstanding. In signing this contract, Millet listed our painting, "Bringing Home the Newborn Calf" as begun, but the finished picture was not exhibited until the Salon of 1864 when it drew forth a storm of criticism. The famous "Bergère" (a type used again in our "Little Shepherdess" in the Palmer collection) was warmly acclaimed in the same exhibition, but the critics would not accept the solemnity of the peasants carrying the newborn calf. Millet answered their jeers in a letter to his friend and biographer, Sensier: "The expression of two men carrying a load on a litter naturally depends on the weight which rests upon their arms. Thus, if the weight is even, their expression will be the same, whether they bear the Ark of the Covenant or a calf." The solemn little procession is treated with that respect and earnestness which Millet felt for the soil and for those who dwell and toil upon it.

La Maison de la Mère Bazot. By Charles François Daubigny (1817-1878)

The rediscovery of nature took various forms in French painting. "The young men of genius" of the thirties were united in their insistence upon fresh, unhampered vision of the natural world, but to no two of them did the world look exactly the same. None saw more tenderly or, within his limitations, more deeply than Daubigny. After a period of study in the studio of Delaroche, this young painter took a trip to Italy, which apparently scarcely affected his work, and returned to France to find that he must wait long for recognition. He began exhibiting in 1838, but his simple, sincere efforts were given scant attention for a decade or so. Overloaded with work as an engraver, he retired to the suburbs of Paris and took up his residence at Auvers on the Oise. The peaceful country thereabouts he learned to know thoroughly. Most of his time he spent on the river, floating up and down on a boat, and sketching as he went.

Daubigny has been compared to Constable; of all French painters he was closest to the English artist, adopting for his finished work the easy, fluid method which Constable had used in sketching. Only the gentle moods of nature appealed to him, and he never attempted to interpret its harsher aspects. His favorite light was the cool, mild dusk, an hour which he painted over and over with charm and sentiment rather than with pronounced style. His color, the fresh green of his vegetation, the pearly tones of his sky, is his outstanding characteristic. "The House of Mère Bazot" may well be one of those works painted from the water. The panorama unwinds easily without strong contrasts, but with pleasant accents.

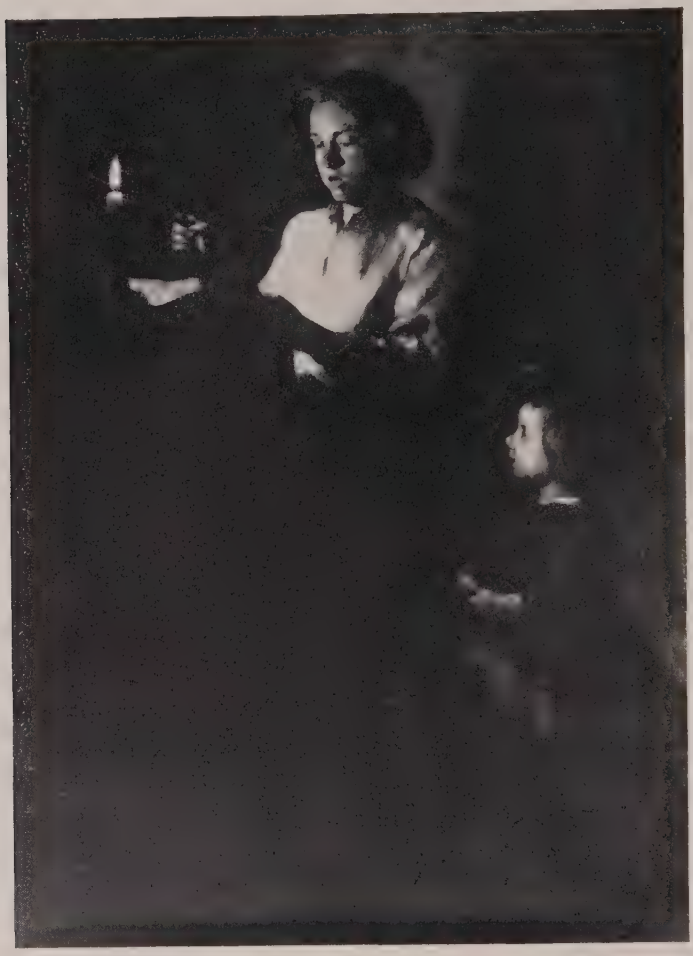
Pure naturalism has had no more sincere spokesman than Daubigny, although Diaz, Rousseau, Corot, and the other Barbizon men made their individual contributions. Daubigny was free from convention and mannerism. His palette was as clear as his unprejudiced vision.

An Alpine Scene. By Gustave Courbet (1819-1877)

Courbet is the first pure realist in the important movement which dominated an age in revolt against David's idealism. His creed was to paint nature exactly as it appears, without sentimentality. "Realism," said he, "can only exist by the representation of things which the artist can see and handle. Painting is an entirely physical language, and an abstract, invisible, non-existent object does not come within its province." There is, however, nothing photographic about his work. He was a powerful man, mentally and physically, and his paintings, too, have power, breadth of style, and a vision that saw masses and the true values of light and shadow rather than insignificant detail.

In Courbet's figure paintings there was sometimes a suggestion of social commentary, but his sea paintings and landscapes are bound by neither time nor place. The dignity of nature, her rich and somber profusion, is deeply felt in his work, and it is the lasting elements of her grandeur rather than the ephemeral incident of human life that interested him most.

In spite of his insistence on naturalism, Courbet never gave up studio painting for the open air, and never relinquished his old-fashioned palette. He painted on a red-brown ground, and although often, as in this picture, he used largely cold gray and white, he was master also of rich greens and blue-grays. Courbet died in exile in Switzerland, and it was three years before his death that he painted this Alpine scene.



The Music Lesson. By Augustin Théodule Ribot (1823-1891)

Ribot was influenced by the Dutch little masters in his choice of subject matter and by the Spaniards and Caravaggio in his thick, dark shadows. He painted many types of pictures, but is best known for his well-constructed portraits of old people and for small scenes of domestic life, such as "The Music Lesson," in which his power of painting expressive heads emerging from a dark ground is well illustrated. His shadows, always prominent, have darkened with time, giving his works an appearance of greater age than they actually possess.

The Fisherman's Family. By Pierre Puvis de Chavannes (1824-1898)

Puvis de Chavannes must be remembered as the man who re-established ideals in mural decoration. He suited his painting to its decorative function by relating the design to the architecture and by preserving the essential flatness of the wall surface. This he accomplished by generalizing his drawing, by modeling in pale colors closely related in value, by using relatively isolated rather than compactly grouped figures, and by placing his material in a few slightly indicated horizontal planes. His exquisite delicate colors, especially the silvery blues and greens, recall early Italian frescos, but his work was entirely the creation of a highly cultivated student and poetic idealist.

Perhaps the best known of all Puvis' works are his mural paintings for the Pantheon, illustrating the legend of St. Genevieve, the patron saint of Paris. The paintings in the Institute are the final studies for two sections of the series. The first of these shows St. Genevieve as a child in prayer, with her parents watching her from a distance. The other shows the meeting of the child saint with two bishops to whom she expresses her

Meeting of St. Genevieve and St. Germain. By Pierre Puvis de Chavannes (1824-1898)

ideal of dedicating her life to Christ. An explanatory inscription under the central panel describes the meeting thus: "In the year 429 St. Germain d'Auxerre and St. Loup de Troyes, on the way to England and to combat the Pelasgian heresy, came into the neighborhood of Auxerre. In the crowd which had gathered to meet them St. Germain saw a child marked by the divine seal, and he predicted to her parents the high destiny to which she had been called. This child was St. Genevieve, patroness of Paris." In 450, when Attila and his Huns threatened Paris, she restored the courage of her people and averted the danger, and later she was instru-

The Sacred Grove. By Pierre Puvis de Chavannes (1824-1898)

mental in the conversion of Clovis. Our painting shows her in her youth, and Puvis, to use his own words, "desired representing the youth of the heroine, that all should be young and fresh around her. The year is young, it is spring; the day is young, it is morning. Finally, the general aspect is tender and gentle, like the soul of this child which must, so to speak, illumine and bathe the whole composition."

The more abstract and idealized style of "The Sacred Grove" is a later development. The enlarged mural painting hangs as the central panel on the staircase at the Palais des Arts of Lyons. The figures of the muses are only casually identified, and the similarity in drapery and figure, the reserve in gesture contribute to a decorative harmony without reference to period or locality. It was necessary that some reference be made to the city of Lyons, and this Puvis accomplished by the figure of the boy throwing flowers into the lap of the muse of painting, symbolizing Lyons' textiles with their floral patterns.

"The Fisherman's Family" was painted somewhat earlier than the St. Genevieve series. A larger version of this same painting hangs in Dresden and has been described as a representation of the three ages of man. In this painting, as in those definitely planned as murals, the large decorative flatness and the abstraction of the figures are retained. As in all of Chavannes' compositions the linear scheme has been thoroughly and scientifically worked out. Here a strong diagonal movement is opposed by another at right angles with it which reconciles and balances the thrust. Within these two dominant movements there is a subtle and refined play of rhythms and of lines which tie the canvas together in a consistent whole.

The Song of the Lark. By Jules Breton (1827-1906)

"The Song of the Lark" is one of the best-loved pictures in the Art Institute, perhaps because "heard melodies are sweet, but those unheard are sweeter." It is typical of Jules Breton's best work in its subject, treatment, and idyllic sentiment. Breton was one of a group who returned to the soil for inspiration, not as Millet did, for he was by instinct and environment one with his material, but a little self-consciously, like city folk on a holiday. A touch of classicism remains in the correct drawing, in the arrangement of the dress for grace rather than reality, and in idealization of the peasant girl. Breton, coming a little later than the original Barbizon men, inherited their love of nature but not their purely artistic approach. His interest was literary as well as pictorial.

A Philosopher. By Edouard Manet (1832-1883)

MANET CONTINUED the realism of Courbet in the study of actual color and light, and in his emphasis on character. Influenced also by Velasquez, Goya, Hals, he became the center of the group that included the Impressionists and other innovators. "The Philosopher" was one of two full-length figures so entitled in the exhibition which Manet and Courbet held in 1867. The broad, flat masses are laid boldly to follow the forms, the strongly contrasted light and shadow very little modeled within the masses.

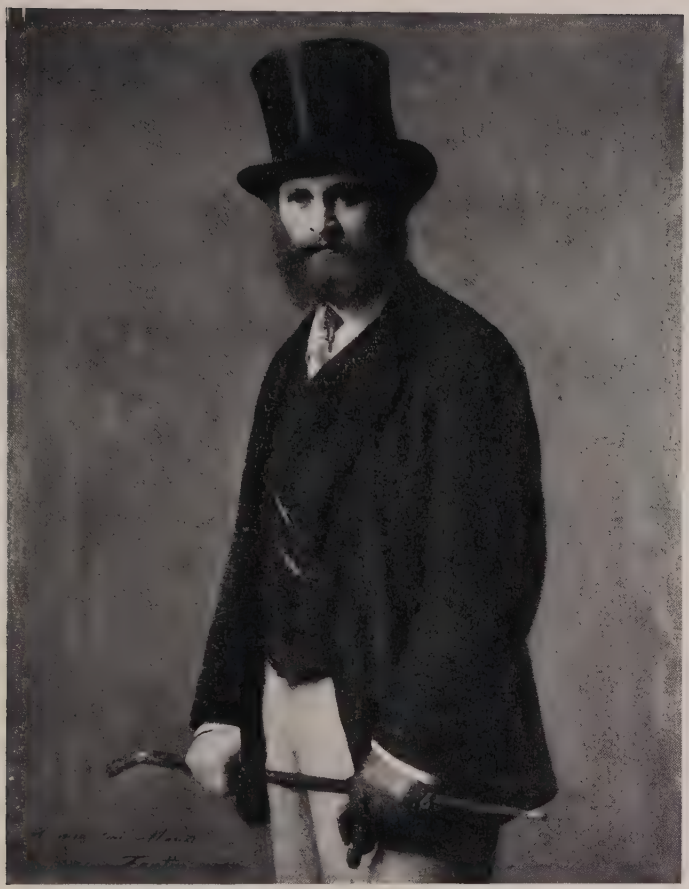
The group of young painters who had shocked the critics with their innovations became more clearly defined after the war of 1870. Their first

The Race Course at Longchamp. By Edouard Manet (1832-1883)

independent exhibition, which earned them the name of Impressionists, took place in 1874. Manet's position in regard to the group at this time, when he was beginning to receive recognition, was rather that of sponsor than center. Upon him had been hurled the insults that now fell about Monet and his friends. Manet led the charge of the Impressionists in painting with bright color that would give light its true value, but he never, like some of that group, neglected contour and volume. Summarization of essentials, lights and half tones forced by contiguous darks were the methods he used in his most controversial canvases (such as "Olympia," "The Luncheon on the Grass," "The Boy with the Sword"). The effect of this technique, which pushed shadow to the very edge of the lighted objects, combined with the striking arrangement of his masses to give a new vitality to painting.

The Impressionists derived their idea of rapid seizure of a mural "impression" from Manet and the "pleinairists" owe to him their general theory for out-of-door painting. Their means of applying the color was a matter of experiment in which most of them agreed with Monet's formula of placing only clear color on the canvas. They came to regard painting out-of-doors as an essential to their method.

The "Race Course at Longchamp" is an example of Manet in his more pleinairistic phase. The blur of action, like the fugitive effects of light, made a subject fitted to the new method of painting. It is evident that Manet follows Monet's style here in his free style of brush work, without taking up the other's division of colors into their elements. Design in the focus of lines upon the knot of horsemen had apparently an interest for the artist equal with the transcription of the moment of action. Manet had in common with Degas a love of the race track, but his instantaneous pictorial "snap-shot," his gusto and vigor contrasts with that painter's greater emphasis on harmonies of tone and carefully studied pattern in the sketches which he made of the same subjects.



Portrait of Edouard Manet. By Henri Fantin-Latour (1836-1904)

Fantin-Latour is equally known as a painter of portraits, flower pieces, and compositions of floating forms which seem to transcribe musical harmonies and poetic dreams. This distinguished portrait, well designed and penetrating to the inner life of the subject, brought him his first important commissions as a portrait painter. It acted favorably also on the reputation of Manet, whose name was flouted at the time as that of a revolutionary whom every patriot must ridicule. Exhibited in the Salon of 1867, the very year of Manet's unsuccessful independent exhibition, and inscribed with intrepid loyalty "to my friend Manet," the painting challenged Paris to consider the subject as a gallant, true Parisian gentleman, quick in wit and sensitive in perception.

Argenteuil. By Claude Monet (1840—)

Monet was trained at Paris, rather by study in the Louvre and by fundamental discussion with other independent young men whom he found at Gleyre's studio than by that master's academic instruction. The group so welded together included Renoir, Bazille, Sisley, the center of the Independents acknowledging Monet's leadership, and first challenged critics in the epoch-marking exhibition of 1874. Monet soon withdrew from Paris, making his home at Argenteuil from 1868-'78 when he moved farther down the Seine to Vétheuil. In 1885 he settled permanently nearer the mouth of the river, at Giverny.

"Argenteuil" (1868) is one of the early group of paintings in which the young artist followed his admiration for the straightforward style of Courbet. In clarity he already excelled that realist. Idealization was foreign to Monet. He painted as he saw, and experience soon cleared his vision of falsities. In this objective realism he was strongly drawn to Manet, and each influenced the other, though the latter saw light and dark where Monet saw color.

These early paintings, before 1880, often include figures with the landscapes. Monet gave up figure work later, becoming engrossed in studying fugitive colorations of nature, for careful drawing deterred him from his objective. Even here he sketched the figure in flat tones, hastening on to the presentation of water shining through dark foliage, reflecting a sunny shore and quivering with motion and light.

Boats in Winter Quarters, Etretat. By Claude Monet (1840—)

Monet, contributing to the development of art by his radical treatment of light and color, was the first Impressionist. His canvases had no black or brown shadows but were of clear color throughout and high in key. In order to give to composite colors the brilliance of tone which is lost by mixing the pigment, he developed a new technique; he analyzed a shade into its simple elements, which he laid clear on the canvas, hatching them across or laying them close beside one another, on the theory that the observer standing at a little distance would perceive a mixed color, as vibrant and brilliant as its elements.

The shipping at Etretat, beached and covered for the winter, was one of the subjects that Monet painted several times under different effects of atmosphere. The mass and line of the boats form a strong design in diagonals, but the contour and form are subordinated, as in all Monet's work, to the color. The cold, clear turquoise of the water is developed by contrast with the various violets of the sails, the shore, the covered boats.

More extended series were painted with the same thought for evanescent effects of weather and light; among the most important are the lily ponds, haystacks, poplars, views of Rouen Cathedral and London bridges. These latter especially demonstrate his observation that form and outline depend visually upon quantity and quality of light. For the paintings in series he kept several easels in daily use, running from one to another as the light changed.

Judith Leaving the Walls of Bethulia. By Jean Charles Cazin (1841-1901)

CAZIN FIRST began to attract attention with paintings of Biblical subjects placed in typically French settings. Later he painted pure landscape, but the religious note remained in his characteristic half-light which envelops all objects and invests them in mystery. Within a small range of pure luminous grayish tones, he created the atmosphere of the serene dunes under a twilight sky. The mood of his scenes is nearly always gently melancholy, frequently locked with the mood of some Biblical legend so intimately interwoven with the setting that they seem indivisible.

Our painting shows Judith about to leave her city to undertake her mission against Holofernes, who lay with his Assyrian army in the valley below. She and her maid "went forth to the gate of the city of Bethulia and found standing there Ozias, and the ancients of the city, Chabris and Charmis. And when they saw her, that her countenance was altered and her apparel was changed, they wondered at her beauty very greatly. And she said unto them, 'Command the gates of the city to be opened unto me, that I may go forth to accomplish the things whereof ye have spoken with me.' So they commanded the young men to open unto her, as she had spoken." Cazin made no attempt to apparel his Judith in the sumptuous raiment wherewith she "decked herself bravely to allure the eyes of all men that should see her." She is dressed in modern costume, and the other figures are such as he had seen many times in French fields.

Femme à sa Toilette. By Berthe Morisot (1841-1895)

THE FOREMOST woman member of the Impressionist group was Berthe Morisot; she was, in fact, one of the few women artists who have dared or cared to preserve their own essentially feminine point of view in their art. She was the great-granddaughter of Fragonard and, as a girl, the protégée of Corot; later she met Edouard Manet, whose brother she married, and from him learned the fundamentals of the new Impressionism. It was a philosophy and a method of painting particularly well suited to her. The clear tones and the emphasis upon light accorded with her happy outlook and with her subject matter, her graceful girls and young women, in boudoir, park, or ball room. Her eye naturally saw and remembered elegance, harmony, and pleasure, and her canvases record only gentle impressions, recorded with spirit and grace.

The "Femme à sa Toilette" is a characteristic painting, made in her best period, after she had discarded the rather tight drawing of her youth and perfected a blurred outline and luminosity. The painting is delicate but not at all indecisive, and the clear tones merge like notes of music lovingly played and reluctantly relinquished. "She gives the finishing touch to her canvases by adding slight brush strokes here and there," says Théodore Duret. "It is as if she were shedding flowers." This flower-like quality is felt in our painting not only in the rose-topped jar on the dressing table, but also in petal-like touches throughout the composition. Everywhere the color harmonies are subtle and refined, the black velvet ribbon at the lady's throat being the only strong accent.

Two Little Circus Girls. By Auguste Renoir (1841-1919)

In 1875 a small wandering Spanish circus established itself on Montmartre, to the joy of Parisian artists. Degas recorded the fantastic shadows of the circus, but Renoir presents the figures here completely immersed in a flood of light. High-keyed, subtly graded color, effacing refinements of drawing and, as he thought, making unnecessary strict attention to anatomy, characterizes this work of Renoir's early period. Renoir has been called "the painter of joy, youth, grace." Distinctly belonging to the French tradition of Boucher and Fragonard, he brought their nymphs into the sunshine and clothed them in the costume of his time.

Canoeists' Breakfast. By Auguste Renoir (1841-1919)

Before Renoir's trip to Italy in 1880 he was a free spirit, painting entirely for his own pleasure the groupings of Parisian outdoor life. On his return from Italy he endeavored to suit his subjects to public demand, and consequently undertook the portrait commissions that finally led him to comfortable popularity.

The painting above belongs to his early work, when he was recording impressions of the life of Paris. About 1879-'80 it was fashionable to paddle down the Seine by canoe to a waterside café. At Chahut-noise Renoir saw the banks of the Seine brightened by these groups at breakfast after their morning sport, and painted several compositions, of which this is one, in preparation for a large Salon painting. The subject is one of alluring grace, with that ease and amenity that Renoir as a true Parisian knew how to enjoy. His color is at its best; the harmony is one of blended lights, for light itself blurred by gentle haze seems to pour from the canvas. Nasturtiums are picked out on the pattern of the cool-toned trellis, and high colors in the canoe on the river, the boat-house across the water, fruit on the table, are graduated charmingly from orange to blue in the many-colored reflections and shadows of the table-cloth and boating suits; all enhance the depth of luminous blue in the lady's costume. The masses of color seem to drift in an aura, like prismatic lights seen through vapor.

Young Woman's Portrait. By Henri Regnault (1843-1871)

Regnault studied under Cabanel, received the *prix de Rome*, and worked in Rome for two years. Some of his early pictures were strongly academic in subject and not a little so in treatment. A visit to Spain exerted a strong influence, and it was with a conscious ambition to paint somebody in the style of Velasquez that he made the celebrated portrait of General Prim, now in the Louvre. His greatest debt, however, was to Delacroix, whose follower he was in romantic temperament, in love for color and in technique. Regnault died at the age of twenty-four, killed in action in the Franco-Prussian War, and his individuality never had opportunity to reach its full development. Such a portrait as ours, however, shows that to distinction and thoroughness in drawing and technique, he added a power of understanding character that revealed a mature talent

Place de la Trinité. By Jean François Raffaelli (1850-1924)

RAFFAELLI WAS an independent realist who studied first under Gérôme, became profoundly influenced by Monet and the Impressionists, and finally worked out his own method. Like the Impressionists, he painted in touches, but he grayed his tones on the palette instead of applying pure color directly to canvas. He devoted himself largely to views of Paris and its suburbs, street scenes such as the "Place de la Trinité," and characterizations of the lower and middle classes.

His cold color schemes are typical, especially of his earlier work, when he was particularly fond of winter subjects, long streets lined with bare trees and suburban buildings, all under a gray sky. After a visit to England, however, he added the delicate greens of spring and warmer tones. He was an accomplished etcher, and the linear drawing of his paintings, with color applied in lines or touches, is suggestive of the technique of the etcher. Paris he knew thoroughly, and if his scenes and color schemes have sometimes a certain cold gravity, the accurately observed human figures introduce a sympathetic touch, enlivened occasionally by a sense of generous humor that separates his work from that of the more satirical Daumier as well as from that of the social-surgeon, Forain.

Joan of Arc at the Court of Chinon. By M. Boutet de Monvel (1851-1913)

Boutet de Monvel combined a thorough knowledge of academic draughtsmanship and nineteenth century craft with a sympathetic understanding of the spirit, customs, and manner of life of the fifteenth century. This combination he brought into happy play in his illustrations for the life of Joan of Arc. His art, studied under Cabanel and Carolus Duran, was akin to that of Holbein in its fastidious insistence on line and to that of the medieval illuminators in feeling and color. His style was clear and clean-cut, his forms simplified to their essentials, and his strong outlines filled in with flat, rich colors.

The large painting of Joan of Arc at the court of Chinon is the only one of a series of decorations planned for the memorial church at Domrémy, Joan's birthplace, which the painter's health permitted him to complete. His designs, however, he later incorporated in a book on the subject. Each figure in the throng is distinctly characterized, yet the whole is kept flat and mural. Infinite pains and research are revealed in the richly brocaded costumes, and there is nowhere any modeling except in the faces, where, though subtle and delicate, in each case a definite portrait is nevertheless created.

In his story of Joan, Boutet de Monvel thus describes the scene:

"One evening, by the light of fifty torches, Joan was brought into the great hall of the castle, crowded with all the nobles of the court. She had never seen the King. Charles VII, not to attract her attention, wore a costume less splendid than that of his courtiers. At the first glance she singled him out and knelt before him. 'God give you a happy life, gentle Dauphin,' she said. 'I am not the King,' he answered. 'Yonder is the King.' And he pointed out one of his nobles.

" 'You are he, gentle prince, and no other. The King of Heaven sends word to you by me that you shall be anointed and crowned,' and coming to the object of her mission, she told him that she was sent by God to aid and succor him."

Te Burao. By Paul Gauguin (1848-1903)

THE REVOLT in painting did not stop with a protest against conventional ways of seeing. Art, in the person of Gauguin, voiced its protest against civilization itself. Vision, said Gauguin, need not be exact but it must be true, and truth means the deeply-felt, fearless expression of great emotions. Rejecting a successful bourgeois career, Gauguin turned his back upon a Paris that he despised and took up residence on the island of Tahiti in 1891. Two years later, in 1893, after disappointments and disillusionment on the island, he made another attempt to storm Paris; he failed, and returned to end his days in the South Seas.

Our landscape was painted in 1892 and follows closely the description of his habitation given by Gauguin himself in his book, *Noa, Noa:* "On one side was the sea; on the other, the mountain, a deeply fissured mountain, an enormous cleft, closed by a huge mango leaning against the rocks. Between the mountain and the sea stood my hut, made of the wood of the burao tree. Close to the hut in which I dwelled was another, the *fare emu* (hut for eating)."

Gauguin's art derives more naturally from the past than many people, misled by the originality of his subject matter, realize. He rejected Impressionism entirely, his inspiration coming more fully from thirteenth century stained glass and from Egyptian, Byzantine and Japanese art. Gauguin's paintings are related to Puvis de Chavannes and to Cézanne, rather than to their more febrile followers, in their large flat masses, their decorative quality based on linear composition, and their archaic calm It is as decoration that Gauguin primarily regarded them, and as decoration that they must be finally judged.

Sentenced for Life. By Jean Louis Forain (1852—)

Irony and sympathy are two qualities that the French seem happily able to combine. Sometimes, of course, the balance is not evenly struck, and bitterness gets the upper hand, as in the case of Henri de Toulouse-Lautrec. Among contemporary French painters, Forain carries on most completely the Gallic tradition of mockery without malice. Like Daumier before him, he has been greatly interested in the contemporary social and political life about him, and has contributed sketches and cartoons without number to the French journals, so that the scribbled signature "forain" is universally recognized as a key to caustic comment.

Slightly younger than Manet, Degas, Raffaelli, and other leaders of the Impressionist movement in France, Forain was nevertheless a member of that group and intermittently represented in their exhibitions. His art has often been compared with that of Degas, and it is true that, like Degas, he sees form rather than line, as did Daumier, but for Forain the purely pictorial arrangement is not enough. He must always make some comment—wise, sardonic, or compassionate—upon the scene he depicts. He does this without loss of artistry, for his interpretation is inherent in his concise economical forms.

For a long time Forain found his subjects in the court room, cafés and in the foyer of the opera. Later came the War and a turning to religious themes. Our painting belongs to the earlier period when he was satirizing the injustice of justice as dispensed in the courts. He has sympathy for the poor and unfortunate, but for officialdom and for certain gross types among the *bourgeoisie* he has only the most ruthless contempt.

La Voyageuse. By Émile Blanche (1861—)

Émile Blanche is a French artist who has learned much from the English, especially from the eighteenth century portrait school, which he particularly admires. After a childhood and youth spent among the finest examples of eighteenth century French art, in a home visited by Delacroix, Corot, Millet, Manet, and other leaders in the artistic world, he traveled in Spain and taught himself largely by study in museums. "La Voyageuse" shows his English-derived placing of a large figure in an out-of-door setting.

In handling and in color it more nearly resembles the work of such English Painters as Lavery, Brough, and Henry than that of present-day Frenchmen.

Auguste Renoir (Portrait). By Albert André (1869—)

The Art Institute is fortunate in possessing portraits of two of the greatest of the French Impressionists, Renoir and Monet, by one who was a pupil of the latter and whose art has developed sympathetically. André inherited from Monet his science of color and from Renoir his interest in the physical beauty of material objects, and to these has added his own feeling for form. True to Impressionism, he loves light, but instead of destroying form, he seeks to accent it by light. The portrait of Renoir, showing the master as an old man, invalided, but with indomitable spirit, is much lower in key and more neutral than we are accustomed to expect from a member of this school.

When friends asked Monet to have his portrait painted, he chose André, his favorite pupil to do it. Our portrait shows him in his garden at Giverny.

"Spanish Art," says Roger Peyre, "presents a singular *mélange* of mystic exaltation and brutal realism, of asceticism and sensualism, of supreme distinction and triviality, of tenderness and ferocity."

Spain was tardy in its artistic release from medieval formulas. The Renaissance of painting began as late as the sixteenth century, and only came to full growth in the seventeenth. Velasquez, Zurbaran, Murillo of that century were truly Spanish in character. Of the earlier schools one submitted itself to the Italian, another to the Flemish. The Spanish prelates insisted almost fanatically on conformance to the old dogmas, marking with their stern disavowal the luxury and splendor that surrounded the papal court at Rome. Admiration for Michelangelo and Raphael nevertheless took Juan de Ruelas (1559-1625) and others to Italy. These "Mannerists" created in the South an Italian school that only gradually yielded to native and northern influences. Madrid received an influx of Venetian painting after Charles V of Spain was given by the Pope the crown of "Emperor of the Romans" in 1530 at Bologna, where he was painted by Titian. If that great Venetian was not himself brought to Madrid by Charles, who established himself there, we know that his paintings and those of his school filled the royal palace.

Dominico Theotocopuli (c.1547-1614), of Cretan birth, came in 1576 from Italy to Spain. It is said that he had been a student of the aged Titian in Venice, and on going to Rome had been highly recommended for his portraits. Rome at this time furnished artists for all parts of Europe. The work of Titian now being in demand in Spain, the Cretan, called El Greco, offered himself as a worthy substitute for the popular master. By his first commission in Toledo he hoped to capture royal favor.

Under these circumstances it is clear why El Greco's "Assumption" which was part of this first commission, is strongly marked by the style of Titian. It was the central piece of the reredos in Santo Domingo Antiguo, for which the artist in time designed all the decorations. In conception and composition the "Assumption" deliberately resembles that by Titian now in the Church of the Frari at Venice. In the latter painting is more obvious motion, the Virgin ascending amid the uplifted hands of the mourners below. Here the feeling is more sculptural, the surface that of carved agate, and the spiral motion of the design diminishes quite delicately into a state of ecstatic rest. El Greco has introduced Spanish types in the self-contained groups below. Sonorous coloring, elevation of spirit, a commanding design, mark this one of his capital works.

In his later work Theotocopuli developed a manner that was suffused with mysticism wholly Spanish, to which he brought a mind delighting in music, tossed by spiritual emotion. It is as though the artist had found his native land first in Spain and especially in Toledo, the sombre city,

The Assumption of the Virgin. By El Greco (c.1547-1614)

where his ascetic soul had new birth. His asceticism retained memories of the voluptuousness of Venice, but transformed it into an ecstasy of spirit far beyond the materialism of the later Italian painting. Gothicism lingered in him, while he shared also the emphasis on modelling, characteristic of the baroque. His influence on the very recent movement lies in his use of color and form in an abstract spirit. Light flickers like the emanescence of an unreal world over forms that are attenuated and strange, as though seen in a poet's vision of purgatory. After long neglect El Greco has become a controversial point in discussions of the precursors of the modernist movement.

The Two Sisters, Valencia. By Joaquin Sorolla y Bastida (1863-1923)

SOROLLA WAS a painter of brilliant figures in sunshine. He painted broadly, with forceful finality, filling his canvases with the warmth of Valencian sunlight. As a visiting instructor in the school of the Art Institute in 1910-'11, he bequeathed a lasting impress of vigorous personality and sound technique.

Uncle Taturo of Segovia. By Valentin de Zubiaurre (1879—)

After Murillo Spanish painting fell under foreign influence. Not until the end of the eighteenth century were scenes taken from Spanish life again realized in painting. Goya's psychological and national work in portraiture and caricature of that period was succeeded in the nineteenth century by mannerists following the dictates of David. In 1835 the Romanticism which became so important in France left a superficial impression on Spain, which still remains a stronghold of the old school, following Fortuny and resisting the inroads of modernism. Realism had its beginnings in Spain somewhat earlier than in France, and while following the same general directions, has not submitted to French domination.

Valentin de Zubiaurre and his brother Ramôn belong to a younger generation than Zuloaga and Sorolla, but they are working in the same Spanish tradition. Born in the Basque country and descended from old Basque families, they have strong feeling for their native province. After studying abroad they returned to Spain with a new appreciation of its charms and the avowed purpose of observing, setting down, and interpreting the customs and characteristics of the proud, simple Basque folk. The art of Valentin de Zubiaurre is grave, almost austere with primitive flatness of treatment. His painting, "Uncle Taturo of Segovia," is typical. The figure in its bold position against a rugged landscape and a great sweep of sky is not unreminiscent of Zuloaga, but in its keen and sympathetic characterization it reveals an independent talent.

PAINTING IN AMERICA

The Colonial period in America was not conducive to the establishment of an artistic tradition. Life was a matter of stern reality, and there was little time for the cultivation of art. Such men as essayed an artistic career, as avocation rather than vocation, generally took for their models the English portrait painters. Art for its own sake was not understood or greatly desired, and portraits were ordered to gratify the vanity of wealthy men or to preserve the features of distinguished ones. Just before the Revolutionary War, such men as Benjamin West, John Singleton Copley, Charles Willson Peale, and Gilbert Stuart had already made their reputations as "limners." West, however, belongs more to England than to America, for he made his home in London and succeeded Sir Joshua Reynolds as president of the Royal Academy. Nevertheless, he strongly influenced American painting, and was the personal friend and patron of a number of young Americans who turned to the mother country for instruction and guidance. During and immediately following the War of Independence, political developments were uppermost in the minds of most Americans, and young painters executed grandiose paintings of battles and portraits of the nation's heroes. At the conclusion of the peace, leisure and contemplation became possible, and the growth of a national spirit led to greater pride in national art. Still English in tradition, though independent in government, America continued to follow British artistic standards. The results were, to be sure, somewhat different. In America there was not that pleasant life of elegance and fashion that fostered the aristocratic portraiture of Reynolds, Gainsborough, and their followers. Here life was simpler and more rugged, and the most successful artists were those who caught that spirit in their work without attempting more theatrical effects. The intention and the technique, however, were British, and it is not until the beginnings of landscape painting in the Hudson River school that we find a groping toward an authentic American idiom.

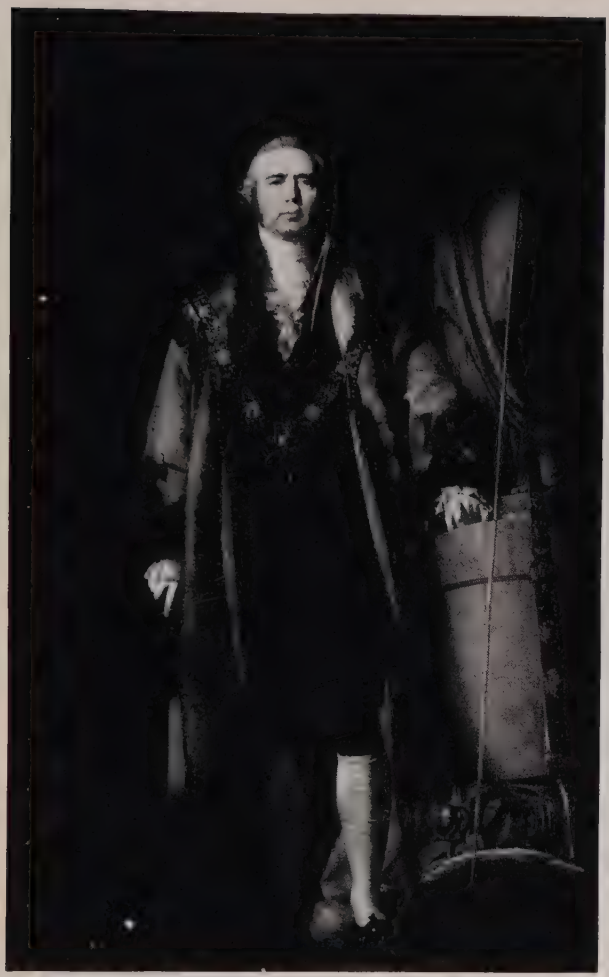
The Hudson River school represented the first break with tradition and an attempt to found an American art, but although it helped to train landscape artists like Wyant and Inness, there was not substance enough in its teaching or its achievement, and the young men had to turn elsewhere. During the eighteenth century American art had been influenced almost entirely by the English portrait school. In the nineteenth century a more cosmopolitan trend appeared; the United States was becoming less isolated, a power in world affairs, and new vistas opened up. English art had fallen into sentimentality and weariness; now Germany, where the romantic and literary tradition prevailed, attracted many young painters. Düsseldorf and Munich were the centers. Eastman Johnson was a product of the first school, and Frank Duveneck,William Chase, and John W. Alexander of the second, but Johnson outgrew the romanticism

of Düsseldorf, and the other three added their own contributions to the discipline of the German studios. Nevertheless, they brought home a basic principle and introduced it in America. This was the principle that brush-work was the foundation of painting. They themselves painted in bold masses, conceiving their compositions as a whole rather than as patched fragments of detail.

The most powerful outside influence upon American art in the last century, as upon art everywhere, has been French. Here the influence did not flow in a single unadulterated stream. France itself was divided artistically, the Academicians disagreeing with the more radical tendencies exemplified by the rebellious spirits of Barbizon and elsewhere. The Barbizon school aimed at the truth in nature, and for them this meant the truth of their own personal vision, unhampered by the classical or conventional point of view. George Inness found their teachings more helpful than those of the Hudson River School, and both he and William Morris Hunt carried the philosophy of Barbizon back to America. The fashionable academicians of Paris—Bonnat, Gérôme, and Carolus Duran —attracted many American students to their studios. In their ateliers the younger men learned accuracy and draughtsmanship, but it remained for the Impressionists to point the way to greater breadth of vision and freedom of technique.

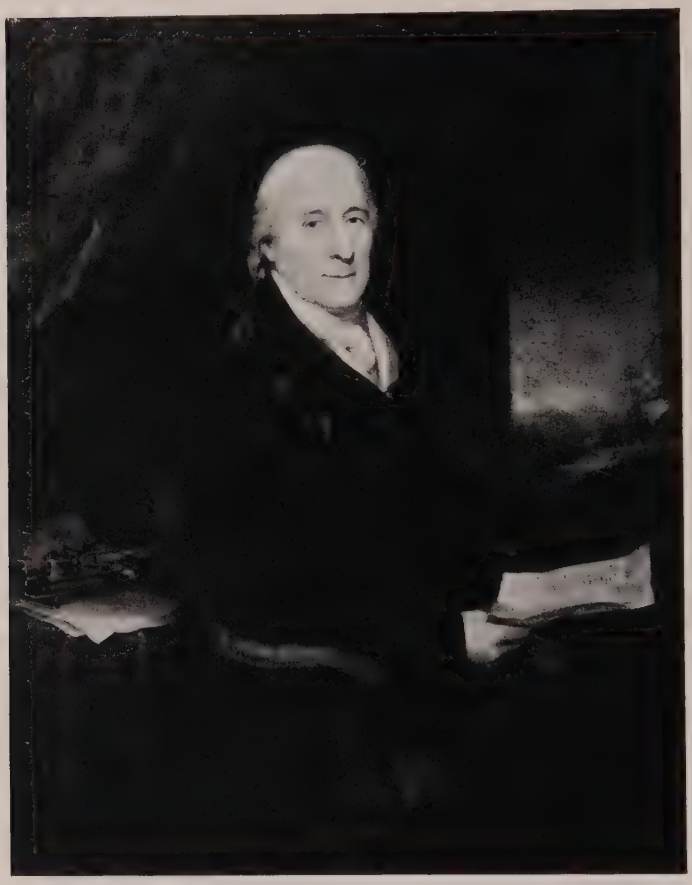
All of these influences have been and are still at work in American painting, and the result is a complexity of forces, of which few may yet be said to be authentically American. How many forces have gone into the making of our painters may be seen by briefly examining the careers of two of the most distinguished, Whistler and Sargent. Whistler lived in England for the greater part of his life, but French, Spanish, and Japanese art were blended in his own, which still remained intensely individual and personal. Sargent was born in Florence, studied under Carolus Duran in Paris, and was perhaps most deeply influenced by Velasquez and Hals, but the brilliant brush-work and vivacious gusto of Sargent are also unique. He and Whistler thus typify the blending of the old and the new, the freshness of the American point of view combined with the culture and poise of the European. It may be that America itself is too vast, its fibre too complex, to produce a unified school of art, although no other country can lay claim to Winslow Homer or John Twachtman. These men used the material around them not for purposes of illustration, but because it happened best to express their own temperaments.

The country today knows many artists who are speaking in the American language. Their technique they may have learned elsewhere, but their outlook is their own. Different scenes and environments have produced different types of painters. The art of the Boston group is quite different, in its quiet, well-bred refinement, from the robust and vivid work of Henri, Bellows, and their followers, and the latter in turn differ from the painters of the Far West, the landscapists of New Hope, or the more modern groups centering at Provincetown and Woodstock.



Brass Crosby, Lord Mayor of London. By John S. Copley (1737-1815)

Copley, one of the most brilliant of the early American portrait painters, left America before the outbreak of the War of Independence. He made London his home for the rest of his life and became a fashionable and famous portraitist, despite the fact that he had to compete with Reynolds and Gainsborough. From its general style it may be inferred that the portrait of Brass Crosby was painted in Copley's early and most successful period in England. Crosby was a conspicuous figure in English politics from 1770 to 1785, and this portrait was probably painted for some public building. It shows the Lord Mayor in all the majesty of official robes and surrounded by the insignia of office.



Portrait of a Gentleman. By Benjamin West (1738-1820)

West left America at the age of twenty and never returned. In England he became tremendously successful, was a favorite of George III, and helped to found the Royal Academy, of which he became the second president. He was a kindly and a generous man, and his studio was the school room for many younger artists. Peale, Stuart, Trumbull, and other American artists visited him and invariably received friendly encouragement. Although extremely popular and greatly respected in his own day, West lacked the insight and the technical gifts of his greater English contemporaries. His portrait of an unknown gentleman is painted in a characteristic, painstaking, rigid manner. The other paintings in the Art Institute by West, "He That Is Without Sin" and "Troilus and Cressida," are typical of his pompous, rather cold conceptions of legendary and Biblical themes.

Portrait of George Washington. By Gilbert Stuart (1755-1828)

DURING THE years immediately following the Revolutionary War portraits of George Washington were eagerly sought in the natural expression of a national pride. Of the large group of portraits so produced, the Art Institute owns two important works.

Gilbert Stuart's full-length portrait of Washington is very impressive. Stuart had settled in England just as the war clouds were gathering over America and remained there until 1792 when he returned to America. In England he had enjoyed great success. Benjamin West had taken him into his house for four years, but the younger man seems to have been little

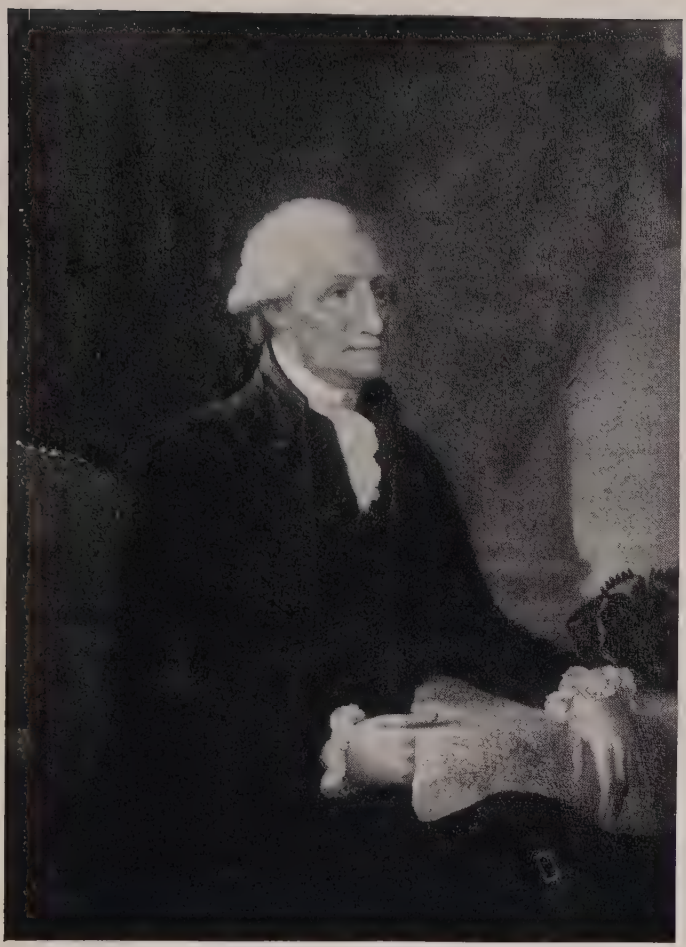
influenced by his patron. Unlike most painters of his day he did not spend time in copying the old masters, nor did he attempt to cover great canvases with allegorical and historical scenes. He knew himself to be preeminently a portrait painter, and as such his likenesses were penetrating and straightforward, yet his sitters lack neither dignity nor aristocratic ease. The facile directness of his brush, restrained by consideration for textures and edges, ranks him next to Raeburn among the contemporary English portrait painters.

When finally he returned to America, Stuart had painted portraits of many members of noble and royal families abroad. His long absence from his native country had not, however, estranged him, and he came back with the ambition to paint the President. Washington sat to him for two portraits, and from these Stuart made numerous replicas. That in the Art Institute is one of seven full-length portraits which Stuart made of the President. It is a variant of the famous painting made for Lord Lansdowne, and was made for Gardner Baker of New York, who placed it in a museum belonging to the patriotic Society of St. Tammany. Later it was exhibited in Boston. After Baker's death the portrait was lost sight of for several years, but was found and sold to William M. Tweed who hung it in Tammany Hall.

In 1924, due to the efforts of Mayor Dever's Committee of one hundred and the contributions of hundreds of school children and citizens of Chicago, this portrait was purchased and presented to the Art Institute.

Edward Savage was typical of many artists of the post-Revolutionary period in that he was master of several trades. Originally a goldsmith, he gave up that vocation to become a portrait painter and engraver. At the age of twenty-eight he requested and was granted permission to paint a portrait of General Washington from the life. This portrait now belongs to Harvard University, but Savage made three other paintings of the first President. His group painting of the Washington family was engraved and widely circulated through the states.

The portrait in the Art Institute gains added interest from the fact that it was painted on a panel from a coach said originally to have belonged to George III, a gesture which enabled the painter to do honor to the nation's hero and express his scorn for the monarch in the same breath. Much smaller than the Stuart portrait, it is also more informal. Washington is shown seated easily at a table, his gaze fixed in the distance, his expression serious but not, as in so many of the official portraits, stern. The two portraits were probably painted at about the same time, or at any rate represent Washington at about the same age, and it is interesting to compare them. Stuart was by far the greater artist of the two, but the Savage portrait has its interest by reason of its more personal quality.



Portrait of George Washington. By Edward Savage (1761-1817)

The career of Edward Savage is not known in detail. In 1794 he made a visit to England and upon his return took up his career as engraver and painter of portraits in oil and miniature in Boston, Philadelphia, and New York. Toward the end of his life he became interested in the "New York Museum," one of those strange storehouses of miscellaneous art objects and curios which were the forerunners of our museums. Savage himself retained our portrait of Washington until his death, when it was passed on to members of his family. A descendant, Miss Katherine Colvin, presented the painting to the Art Institute in 1921.

Mrs. George Lingen (Portrait). By Thomas Sully (1783-1872)

Thomas Sully was born in Horncastle, England, but came to America at an early age. He soon showed an aptitude for "limning," and as a young man paid one hundred dollars to John Trumbull for the privilege of observing the older man's methods in painting a portrait. Sully made two visits to England, the first in 1810, when he met Benjamin West and other noted painters, the second in 1837, when he was commissioned to paint the young Queen Victoria. He spent most of his long, busy life in Philadelphia, where he painted hundreds of the prominent men and women of his day.

Sully kept a register, in which he entered all his paintings, the names of the sitters, the dates, sizes, prices (which varied according to size and according to the omission or inclusion of the sitters' hands), and other details. Of the 2,520 paintings so recorded, the first was a miniature made in Norfolk in 1801, the last a copy after Michelangelo in 1872. Our portrait of Mrs. Dr. Lingen was painted in 1842, according to the register, "for professional services," and the physician must have felt himself well repaid, for it has the charm and vivacity of Sully's best work.

Corn Husking. By Eastman Johnson (1824-1906)

Following the death of Gilbert Stuart, a transitional period began in American painting. Here, as in England, the generation of the portrait painters was passing, and genre painting and landscape began to claim the attention of artists, who discovered the unique features of American life and the American countryside. The founding of the National Academy of Design in 1828 marked the growing interest in and encouragement of native art. A broadening of technique and method did not immediately follow the greater range of subject matter. Literary content was given more consideration than purely artistic quality. The so-called Hudson River School of landscape painters was serious and sincere, but tight and cramped in style. It was not until American painters went abroad and brought home the lessons of Barbizon that landscape painting became infused with atmosphere, movement, and the light of the sun. Genre painting, on the other hand, took its cue from England and Germany, especially from Munich and Düsseldorf, which in the middle of the century attracted many young Americans.

American life in the period immediately preceding and following the Civil War furnished the themes for Eastman Johnson. Among the first to imbibe the teachings of Düsseldorf and The Hague, he returned to the United States to paint genre pictures among the working classes of the North and South. He knew well both the plantation life of Kentucky and the country life of New England, the easy-going slaves and the sterner farmers of the North. Although his paintings often have anecdotal or "literary" quality, their sound draughtsmanship and the unmistakable sincerity of the artist lift them above most of the work of the period.

Sadakichi Hartmann wrote of Eastman Johnson: "He did not find it necessary to idealize nature—mud or magnificence, it was all the same to him. The only embellishment he furnished he gave unconsciously, his energetic individuality." We may see by examining the details of our picture how thoroughly Johnson understood the everyday life of the farm.

Catskill Mountains. By George Inness (1825-1894)

THE TRUTH which Constable in England and the Barbizon painters in France sought to capture was also the ideal of George Inness. Like them, he strove to penetrate to the very heart of nature, to preserve its essence on canvas, not merely its separate outward forms. Of a deeply religious nature, he could not but be conscious of a spiritual message in nature. "Some persons suppose that landscape has no power of conveying human sentiment," he said, "but this is a great mistake. The civilized landscape peculiarly can; and therefore I love it more and think it more worthy of reproduction than that which is savage and untamed."

As a youth, Inness, the son of a retired grocer, was apprenticed to learn engraving, a branch of art more likely than any other to yield a livelihood at that time, but it was not long before the young man sought instruction elsewhere. The Hudson River School was then the leading authority on landscape painting in America, but Inness soon outgrew the tight drawing and large, heroic panoramas upon which the Hudson River artists laid emphasis. A period of study in the studio of a French artist in New York was followed by a visit to Europe, during which he came into contact with the Barbizon school. He was particularly drawn to the work of Corot, to whom he is akin in ability to realize a synthesis of natural elements and in reverence for the inner reality of natural forms. Inness returned to America, with a new vision and heightened feeling for tone and form.

His art was never stagnant. He moved from the traditions of his youth to more and more fluid handling of simple themes. Drawing becomes broader and broader, until at length line is omitted and form is suggested by masses boldly brushed in. His later paintings have still less detail; he worked within a more restricted range of values, with silhouettes carefully studied for varying edge qualities, subtly modelled within and

The Storm. By George Inness (1825-1894)

bathed more and more in a golden haze. He remained an experimenter to the end of his days, was rarely satisfied with a finished painting, and painted over his canvases time after time.

The Art Institute is fortunate in possessing an unrivaled collection of paintings by Inness. The twenty-two canvases comprising the Edward B. Butler collection trace the progress of his work from his early, more rigid compositions to the glowing canvases of his middle and late years. In writing of the Butler collection, George Inness, Jr., the artist's son, says: "One of these canvases, 'The Catskill Mountains,' a large picture, dated 1870, shows an afternoon sun pouring down from behind blue clouds, tipped with opalescent light, which is thrown across the mountain-range, permeating the whole scene. The style of it is very similar to 'Peace and Plenty' (in the Metropolitan Museum), and shows his earlier methods. You will notice that everything is made out with minute delineation. Every tree is painted individually and stands apart, this elaboration being carried from foreground to distance and though it has a wonderful envelopment and charm of light, it does not deal so strongly with the imaginative, as does the 'Mill Pond,' which was painted at a much later period. . . ."

"The Storm," a work of 1876, illustrated above, already shows evidences of that greater simplification and synthesis which reaches its culmination in such late works as "The Home of the Heron," "Early Morning, Tarpon Springs," and "Threatening." The last-named picture, says the son, "was painted in the last years of my father's life. It is dated 1891 and shows the breadth of technique which characterizes that period."

In the Studio. By James A. McNeill Whistler (1834-1903)

According to the Pennells, Whistler's friends and biographers, our painting, "In the Studio," was intended by the artist to be merely a "beautiful study for a big picture like the 'Hommage à Delacroix', with Fantin-Latour, Albert Moore, and himself, the 'white girl' on a couch and *la Japonaise* walking about, grouped together in his studio: all that would shock the Academicians." Apparently he got no farther than this sketch of the two models and himself. It is a study only, but it illustrates some of Whistler's most characteristic traits, his delicate color harmonies, his feeling for the nuances of a scene, his Japanese-like arrangements of spots. The girl on the couch is rapid, wraith-like; so is the other, Whistler's familiar *Japonaise;* but the slight figure of the artist himself, though vague and transparent, is unmistakably characterized.

Watching the Breakers. By Winslow Homer (1836-1910)

Winslow Homer is perhaps the most essentially American artist this country has produced. He spent most of his life on American soil, and brief visits to Paris and a somewhat longer residence in England seem to have left no impress upon his work. It is, in fact, difficult to assign influences in Homer's work. He was a singularly independent figure, standing apart from his fellows, avoiding dealers, exhibitions, all that smacked of officialdom. Through long, patient years, he toiled at his easel, and the end was not foreshadowed in his first keenly observant, but tight illustrations. Kenyon Cox has said that he did not rightly "hit his stride" until he had passed the age of fifty; other critics place his finding of himself still later.

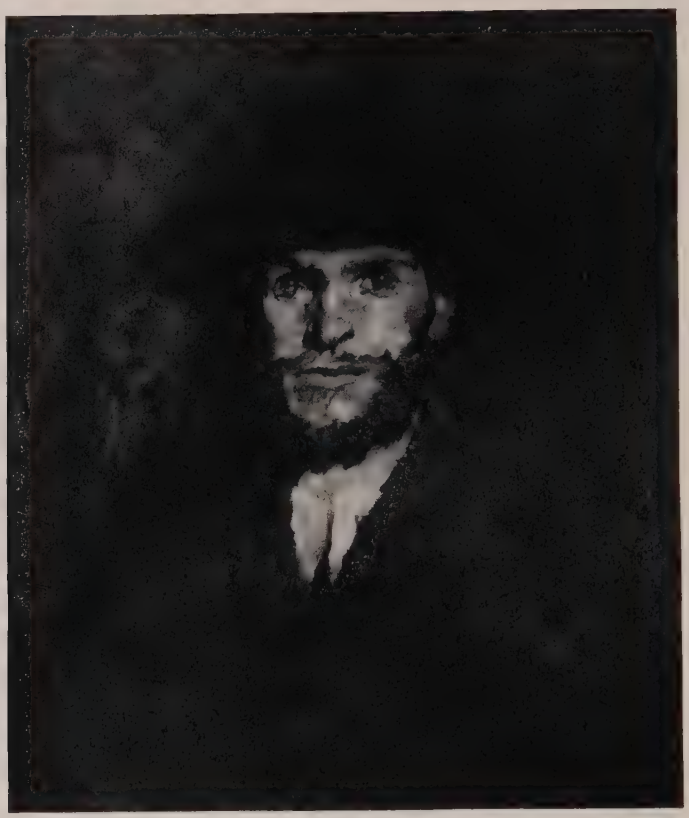
Early recognition of the boy's talent led Winslow Homer's parents to apprentice him to a Boston lithographer, and after two years at this work, he rented a studio and began his career as an illustrator. During the Civil War he acted as artist-correspondent for Harper's Magazine. His illustrations were often hard and labored, and he never quite overcame a tendency to cramped drawing. He was above all else an observer, a reporter. He *saw* with the most honest, sincere, unbiased singleness of vision. And of everything that he looked upon he best understood and loved the sea. Homer was more than a marine painter; he painted its depth, the wind blowing across it, the spray in the air, the fury and passion of the waves, the drama of human life in contest against the deep elemental force of nature. The greatest of his marines were painted at Prout's Neck on the coast of Maine, where he lived alone in his studio and penetrated with fierce intensity into the artistic problems he set himself. Our painting is a work of 1891, the period of some of his finest contributions.

The Fates Gathering in the Stars. By Elihu Vedder (1836-1923)

Elihu Vedder spent most of his adult life in Rome, where the influence of old masters and of classical sculpture, rather than of his contemporaries, permeated his work. Uninfluenced by impressionism and the new realism, Vedder sought an ideal world in his painting, a world where the human form was but a poetic symbol. His "Three Fates" is a typical subject, and typical, too, is the handling: the classic folds of the drapery, the emphasis upon line and arrangement rather than upon mass and color. The wool, which Clotho winds while Lachesis spins it, and the shears with which Atropos cuts the thread of life, are here laid aside while the three sisters gather in the stars.

The Toilet. By Mary Cassatt (1845—)

Mary Cassatt, a pupil of Manet and Degas, was born in Pittsburgh but went to Paris as a student and has remained there. She was a member of the original Impressionist group and participated in their exhibitions. She has devoted herself largely to the painting of mothers and children, usually choosing sturdy, *bourgeois* types, but approaching each new canvas with a singularly fresh and sympathetic enthusiasm. "The Toilet," a work of 1894, illustrates her handling of the mother-child motive, bold in pattern and sense of form and strong in the juxtaposition of vibrant color masses.



J. Frank Currier (Portrait). By Frank Duveneck (1848-1919)

THE MEN who were most strongly influenced by the Munich school and who in turn exerted the strongest influence upon other American painters were Duveneck and Chase. The former spent ten years in the Bavarian city and the nearby Alps. Our portrait of Frank Currier was painted in 1876 on Duveneck's second visit to Munich. It shows traces of his earlier manner, when he was accused of painting in a "brown sauce," but it illustrates admirably the directness of his method and its freedom from mannerisms.

At a time when other American painters were painstakingly drawing their outlines and then filling them in with color, Duveneck went ahead with his heavily loaded brush, making his powerful, firmly placed strokes do the actual work of construction. In its sombre coloring, with only the head emerging into light, the portrait of Currier shows the combined influences of Leibl and Hals. Duveneck's work inevitably recalls also the painting of old Dutch and Flemish masters.

Alice. By William Merritt Chase (1849-1916)

CHASE, LIKE Duveneck, was a Munich man, but in his work many influences played a part—Velasquez, Manet, Whistler, and the German and Japanese schools. He had a lively interest in technique and craftsmanship and experimented in many forms and mediums. "The sentiment in art is passé," Chase used to say, and he did apparently paint pots and pans and fish with as much zest as he painted portraits. Nevertheless, in such a picture as "Alice," not only form and arrangement interested the artist, but the personality of his daughter, her frank smile and natural girlish pose. His subject has paused just long enough to allow her father to catch the pose; in a moment her advancing foot will move and she will skip away.

The Lute Player. By J. Alden Weir (1852-1919)

J. Alden Weir was moved by the spirit of experimentation that animated France in the latter half of the nineteenth century, and was himself at home in many mediums. From Manet he learned the simplification of form; from Monet new ways of handling the problems of light. Both these influences appear in his "Lute Player," although in its delicate interpretation of a refined feminine type, it is essentially personal. The masses are broadly and simply painted, and the light is gentle but softly radiant. The woman's face is invisible; we see only the line of her cheek and the curve of her shoulder and arm, but the mood of the moment is unmistakable, and the whole painting has a quality suggestive of music.

The Amateurs. By Alexander Harrison (1853—)

THE NINETEENTH century carried painting out of doors, first in France and then—for American artists were now taking their cues from France—in this country. In Barbizon nature was approached with reverent and open mind; a later generation of French artists applied the new findings of science in regard to light; Americans abroad quickly made use of their discoveries.

In the work of Alexander Harrison two influences meet: the objective realism of the Bastien-Lepage school and the devotion to form and light for their own sake, as developed by the *plein air* painters. "The Amateurs" shows this double influence. The figures of the boy and girl are observed with an eye for minute detail that might have served Bastien-Lepage, but the painting of the water shows an individual quality of observation that looked at nature straightway and recorded its own independent impressions. The water is unmistakably "wet"; the luminous reflection is truthfully rendered.

Harrison was among the earliest of the American *pleinairists*, and his work paved the way for many others. He did away with the dark shadows that clouded the works of many of his contemporaries and rendered form with only slight modeling, the delicate variations of tone accomplishing what striking contrasts often failed to do. As a transitional work, as a "document" in the history of the art of our country, "The Amateurs" is a work of great importance. After its production landscapes were no longer made in the studio, and the open air was acknowledged as not only the place to study, but to paint nature. The precepts for which Harrison and others of his day stood have become the commonplaces of painting, but they showed the way, not without opposition and misunderstanding.

Snowbound. By John H. Twachtman (1853-1902)

THE ART of John Twachtman is both subtle and subjective. For a parallel point of view we must look to the interpretive painting of the Orient. His highly spiritualized and personal impressions of nature are breathed upon his sympathetic canvases with exquisite delicacy. He lived close to the soil on his Connecticut farm, and knew the moods of the changing days and seasons, knew them so intimately that when he came to paint them, he painted not separate trees and brooks and paths, but the essence of the whole scene as he absorbed it into his observing, sensitive spirit.

Twachtman painted many types of landscapes and in different ways, but he seems to have had a particular fondness for winter scenes, of which our "Snowbound" is typical. Nature here is quiescent, but not dead; in the scene is both peace and promise. He delighted in working within a narrow range of values, and the snow scenes gave him opportunity for introducing subtle variations of hues within self-imposed limitations. A second painting in the museum, "Gloucester," shows another side of Twachtman's art. The last years of his life were spent in the Massachusetts town, where the harbor and hills, the ships and houses, gave him new material for the most illusive and delicate effects.

Twachtman received his early training from Duveneck and later studied in Munich, but his art was more nearly allied to that of Whistler and the French Impressionists than to other schools. Like the latter group he sought the abstract, the ideal in nature, without losing sight, however, of the essential reality of the forms of nature.

The Miraculous Draught. By Emil Carlsen (1853—)

Emil Carlsen was born in Denmark, but came to America as a young man. He was trained as an architect, and worked for a while as an architectural draftsman, until he determined to make painting his profession. Perhaps it is his Norse inheritance that gives him his understanding of the sea. Best of all he loves the quiet moods of the sea in those hushed hours when nature stands still while its colors vibrate softly. It is such a mood he gives us in "The Miraculous Draught," a reverent interpretation of a religious theme. Carlsen's conceptions are simple and direct, and his reticent draughtsmanship and handling of pigment give them unusual distinction. He eliminates darks, as Twachtman did, so that his canvases are high in key with a narrow range of values. Within this range, however, the gradations are sensitive and scarcely visible, and the color, however high pitched, clear and luminous. Related to the Impressionists in his love of light, he is quite different in technique. His brush is more restrained, his paint dry, his handling more deliberate than impulsive.

Although he has fine understanding of the sea, Carlsen does not limit himself to sea paintings or even to landscapes. In two paintings of still life the Art Institute has examples of another side of his work. Taking the homeliest of kitchen utensils, he arranges them, as Chardin did, and finds beauty in form and in subtle gradations of tones, so that subject matter becomes negligible.

A Family Group. By George De Forest Brush (1855—)

George De Forest Brush is an interesting example of the artist who, not content with the traditions of his immediate predecessors, harks back to a period with which he finds himself in complete and sympathetic accord. Something of the spirit of the *cinquecento* Italian masters is to be found in his work. For them art was a divine adventure; for him, too, it must be tinged with religious feeling. He has painted his wife, typifying patient, gentle motherhood, and their children many times, and always the treatment is grave and tender. In more than feeling, however, Brush is allied with the Florentines. His insistence on line and the meticulous care with which he paints detail are not dissimilar.

In Paris Mr. Brush studied with Gérôme, whose classes attracted many young American students. Although some of these painters later abandoned the classical traditions taught in Gérôme's *atelier*, George Brush developed the academic principles learned there. Upon his return to America he felt that the great wealth of Indian folklore and culture furnished the logical material for the American artist, and for some years went deeply into that rich mine.

His later work, however, consists chiefly of variations of the mother-and-child theme. Our painting is typical in its atmosphere of refinement and thoughtfulness. A tapestry, dimly discerned upon the wall behind the group, testifies to the artist's love of the art of the past. The line is sensitive and sure as it moves upward from the older boy's hand and the sloping length of the mother's dress and the child's round limbs.

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Sunlight. By John W. Alexander (1856-1915)

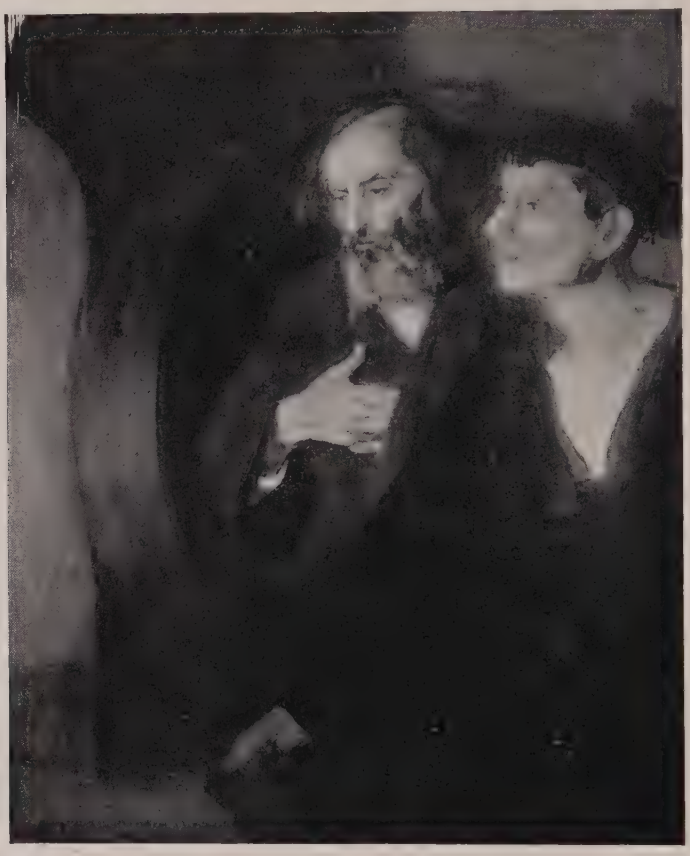
Toward the close of the nineteenth century, when American standards of painting were rather loose and ill-defined, John W. Alexander was an important influence in popularizing the practice of sound craftsmanship. He was himself preëminently a craftsman, and pleasing design plus workmanlike painting is the keynote of his art. In "Sunlight" it is not so much the young woman as a personality that interests us as it is the pattern of the picture—the long graceful line of the figure, the sprightly touch of sunshine, the broadly treated color. Alexander painted on coarse, porous canvas with firm, bold brush strokes.

Portrait of Mrs. Dyer. By John Singer Sargent (1856-1925)

John Singer Sargent was born in Florence of American parents and has spent most of his life abroad. He had already acquired considerable knowledge, taste, and skill when he entered the studio of Carolus Duran in Paris and was quick to absorb that popular master's teaching. In Spain he studied Velasquez, and in Holland Hals, and his art was influenced by both, though he had from the first an unerring sense of his own powers and before he was thirty was well on an unbroken path to fame. Sargent, like the great Spaniard and the great Dutchman, is essentially an "outer eye visionary." He sees surfaces, textures, planes, seizes them unhesitatingly, and fixes them on canvas with clarity and decision.

Portrait of Mrs. Swinton. By John Singer Sargent (1856-1925)

In his many portraits of women Sargent has created a brilliant company, his swift, determined brush catching all the elegance and charm of pose and dress as well as the most fleeting characteristic expression. The portrait of Mrs. Dyer, small and thoughtful, was painted in Venice in 1880 in the first flush of the artist's uninterrupted success. That of Mrs. Swinton was painted in 1906, when he was on the very crest of the wave. Here his "realism of elegance" is seen at its best. Whatever personal note one might have detected in the portrait of Mrs. Dyer is gone. In his painting of the tall figure in the gleaming satin gown Sargent is the unbiased recorder of the facts of the visible world.



The Disciples at the Tomb. By Henry O. Tanner (1859—)

Henry O. Tanner was born in Pittsburgh, but has spent much of his life abroad. A pupil of Thomas Eakins in Philadelphia and of Laurens and Constant in Paris, he later traveled in the Near and Far East and learned to know the topography, people, and customs of Egypt, Algiers, and Palestine. This familiarity with the Holy Land has given an authoritative stamp to the setting of his religious paintings. Almost all of Mr. Tanner's pictures are based upon Scriptural themes, and the decorative intention of his work is only incidental to the greater absorption in creating an atmosphere of devotion and sincere fervor. In "The Disciples at the Tomb" there is a characteristic luminosity that is found also in "The Three Marys" by the same artist.

A portrait of H. O. Tanner by Charles Dudley Murphy gives an interesting impression of this artist.

A Rainy Day. By Frank W. Benson (1862—)

THE SO-CALLED Boston group of American painters are marked by an intense devotion to the refinements of their craft. The "little Dutchmen," in particular Vermeer, have been the acknowledged guides of Edmund Tarbell, Philip L. Hale, and others of the school. To the qualities produced by unifocal vision they have not failed to add the gift of broken color, which was introduced by the Impressionists. Among this group the work of Frank W. Benson has had a wide appeal, due not only to variety of subject matter, but to mastery of many mediums.

"A Rainy Day" shows one of those pleasant New England interiors that this artist loves. The subdued light falls softly, as in old Dutch paintings, and the mood of the day and the incident is sustained in every detail. Mr. Benson has painted many domestic scenes, very often using his own children as his models, delighting most perhaps in placing them out-of-doors in warm, bright sunshine.

Mr. Benson is one of the most versatile of American artists. He has by no means confined himself to figure compositions or even to painting. In a "Still Life, Decoration" the Institute has a painting that shows a more frankly decorative side and a sumptuous sense of color. His dry-points of wild birds, his water colors of swiftly moving streams, his portraits and landscapes in oil reveal his ease in a wide range of subject matter and media. Himself a sportsman, he has recently turned to painting, drawing and etching the flight of birds in all seasons and weathers.

Maya, Mirror of Illusions. By Arthur B. Davies (1862—)

"Romantic" is a term applied to those artists who find their reality in the inner, not the outer world. Arthur B. Davies is one of these, his art being not a reflection of life, but an escape from life into a world of his own making. Many artists dream, but not all can remember their dreams and give them form. Mr. Davies lives in his imaginative world as a child might and tells his stories with as little pose or self-consciousness as a child. He is a "designer of dreams," and if the symbols are not always clear, one can at any rate rejoice in their arrangement.

Davies flees from nature—but never far. Nature is always at his beck and call. Even in his dream world, the forms are the forms of nature as we know them, transplanted into his country, where we recognize them as familiar, but see them with new eyes. Many influences have touched Davies, among them that of ancient Greece, but he is essentially a modern in that his vision is fresh and his point of view original. Perhaps the greatest difference between the art of Davies and the art of Greece is that his expresses the restlessness of search for the ideal, rather than the poise of attainment.

Davies often uses mythological or symbolic material as a point of departure in his paintings, adapting them to his own fancy. Our picture refers perhaps to that Hindu doctrine of *Maya*, physical world conceived as illusion, without true reality. "Space and time are, as the Hindus declared, the veil of *Maya*, or Illusion, wherewith the hidden unit of things is covered so that the world appears manifold," says Josiah Royce. *Maya* is also identified with female energy, and is sometimes personified as a goddess, mother of the world.

Herself. By Robert Henri (1865—)

THERE IS humor, sympathy, and truthfulness in the twin portraits of "Himself" and "Herself," painted on a visit to Ireland when the artist made many paintings of Irish types. The shrewd, simple peasant and his bright-eyed, apple-cheeked wife live before our eyes. Earlier in his career Robert Henri painted slim, shadowy types, akin to Whistler's ephemeral figures. His "Young Woman in Black" in the Art Institute is representative of that phase of his work, which has given place today to a much bolder and more robust method. For a number of years past he has been loading his brush with color and attacking his canvas with great directness and vigor. As a result, his portraits, warmly painted and swift in effect, though deliberate in intention, glow with life and personality.

Mr. Henri has been a stimulating teacher to many young artists, urging them towards "the development of individuality, and the search for the just means of expressing it, simply and fully."

The Fishermen. By Bryson Burroughs (1869—)

Bryson Burroughs takes for his subjects romantic phases of the past and endows them with a whimsical touch of his own. His work is purely subjective, and he makes no attempt at realism. Often his titles recall mythical or legendary material with which we are familiar, but the artist draws upon his imagination rather than upon accepted texts for his treatment. Like more primitive artists, he often introduces contemporary elements into fanciful scenes, but he does this with a more deliberate naiveté than they. There is a suggestion of neither time nor place in "The Fishermen"; it is quite without historical or geographical setting. The sea has always been, and men have always pitted their wits against its dangers. Something of the universality of the theme is suggested in the method by which it was developed. Its quiet coloring, the simplicity with which the large masses are handled, and the long, swinging rhythm combine into a very harmonious composition.

Since 1909 Mr. Burroughs has been curator of paintings at the Metropolitan Museum, New York. His catholicity of interest and wide knowledge of the art of the past have made him an eclectic in his own work. As a young man, a student in Paris, he was an admirer of the pre-Raphaelite painters, and he took his early work to Puvis de Chavannes for criticism. His own words on modern painting may explain his point of view: "The new style aims to arrive at something like an abstract of realism in which the subject is represented in an essential aspect which may be free from the accidental circumstances of any particular appearance. . . . Our age is tired of robust and accustomed forms and craves a new expression in their distortion." In a tendency to abstraction Mr. Burroughs is in line with the movement, but his forms, while not robust, are not distorted. He turns from the forced naiveté of much modern painting in favor of the clear, restrained style of classicism.

Albin Polasek, Sculptor. By Charles W. Hawthorne (1872—)

In this dual portrait, the sculptor is being painted while at the same time he is engaged in modelling a bust of the painter, which is also in the collections of the Art Institute. Mr. Polasek is shown in a moment of suspended action. He has turned his face from his work to look at his sitter, but his hand still rests upon the unfinished bust, and his countenance wears the expression of a man intent on a creative task. The figure of the sculptor is alert and vital, as contrasted with the cold clay under his hand. This contrast between the quick flesh and the moist inanimate clay has been strongly emphasized.

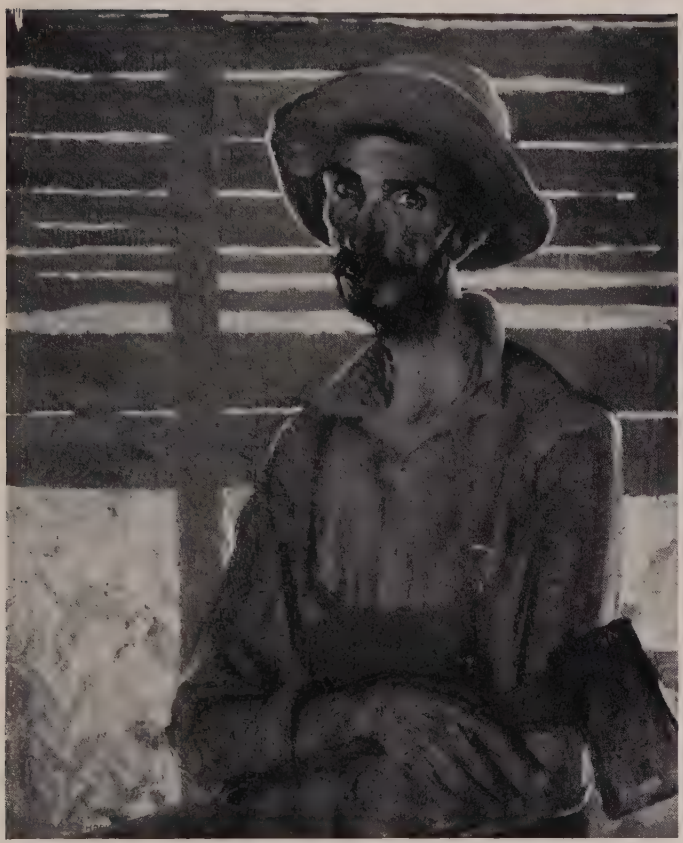
Charles W. Hawthorne was born in Rhode Island and studied under Chase, whose influence is evident in his work. He has spent many summers in Provincetown, and is well acquainted with the simple New England types of that district. Many of his paintings are studies of these types executed with sympathy and vigor. In a recent painting that has come to the Art Institute, "Three Selectmen of Provincetown," Mr. Hawthorne has revealed further powers of characterization and has undertaken the difficult problem of painting three distinct portraits within the confines of a single frame without losing the unity of the composition.

Idlers: August. By Karl Anderson (1874—)

THE INFLUENCE of the French Impressionists, especially Monet and Renoir, has been strongly felt by certain American figure-painters. Frederick C. Frieseke, Richard Miller, and Karl Anderson are among the men who have responded to the French artists' delight in bright outdoor light and their method of catching its vibrations in broken color on canvas.

Karl Anderson, born in Ohio and a student of the Art Institute school as well as of various academies abroad, lives now in the artists' colony at Westport, Connecticut. He has demonstrated originality and variety in his figure paintings, which combine a clear knowledge of actual forms with a decorative sense and imagination. In "Idlers: August" the museum has a characteristic subject, young women in brilliant sunshine. The broken color gives a sensation of swimming heat in which everything shimmers, but the palette has a goodly proportion of cool blues and greens. The young women, gracefully relaxed, fit adequately into the mood of the summer scene.

"Idlers" is a painting designed for one purpose only: to give pleasure, and the elements, pleasant in themselves, are woven into a pattern of sensuous charm. The pearly flesh-tints are such as a long line of artists, from Rubens to Renoir, have delighted in painting.



A Kentucky Mountaineer. By James R. Hopkins (1878—)

THE HINTERLAND of the Kentucky and Tennessee mountains contains a wealth of material that American writers and artists have not begun to exhaust. The men and women who live in those districts are perhaps the most primitive folk left in this country. Many of them are illiterate and in total ignorance of the revolutionary changes made in modern life by such inventions as the railroad and the telegraph.

James R. Hopkins has made a study of the backwoodsmen of the Kentucky hills. Our painting is one of a series that sheds light upon these obscure people. He does not sentimentalize, but lets the mountaineers tell their own story by presenting them as simply and as directly as possible. Mr. Hopkins paints in a modern spirit. His brush strokes are broad and firm, and while he is obviously greatly interested in his subject matter, the decorative aspects of his canvases are not neglected. In "A Kentucky Mountaineer" he has placed his gaunt woodsman against a strong light, and the irregular boards behind him are elements in a bold pattern.

Mount Equinox; Winter. By Rockwell Kent (1882—)

Rockwell Kent presents the interesting paradox of an artist who is at once a rebel and a stern self-disciplinarian. Mr. Kent gave up his architectural studies at Columbia University to paint under William M. Chase and later studied with Abbot Thayer and Hayes Miller. After successive residences in Maine and Minnesota, where he worked with his hands as a carpenter, he followed his desire to escape from a confining civilization of convention, and made a prolonged visit to Alaska, taking with him as companion only his little son. His experiences there have been set forth in a book, "Wilderness." A few years later *wanderlust* took him as far as Tierra del Fuego in a lifeboat.

"Mour t Equinox" was painted in Vermont in 1921, two years after the artist's return from Alaska, whither he had journeyed, as he himself says, because he "craved snow-topped mountains, dreary wastes, and the cruel North sea, with its hard horizon at the edge of the world where infinite space begins." Our painting is infused with this feeling for the eloquence and mystery of the cold, severe aspects of nature, but here the hard outlines and sharp contrasts are tempered by a subtle rhythmic scheme, the delicate play of line and color, and the introduction of such gentle details as the bounding deer and the young birches.

The vein of mysticism in Kent's work and the personal intensity of his vision have not blurred the incisiveness of his line or the nicety of his perceptions. Rebellious in spirit, he practices a strict economy of gesture. He sees too clearly to give anything but clear, sharp-edged impressions on his canvases.

Hills of Byram. By Daniel Garber (1880—)

Daniel Garber is a painter of nature with a pronounced decorative bent. Some painters try to conventionalize the forms of nature without first understanding them, but Mr. Garber, who grew up in a small Indiana town, without any special early training or encouragement in art, learned to know and love nature as a boy. He studied painting in Cincinnati and Philadelphia and later in France, Italy, and England, and is represented in most of the important museums of America.

Mr. Garber has made several paintings of the country about Byram. At first glance this quiet river and the gray-brown banks offer no striking decorative possibilities, but the artist has introduced a fine play of subtle contrasts and variations in pattern. The tree in the left foreground leads diagonally up to the bare spot in the hills and this carries on to the sky. The two goats in the foreground give an accent and touch of life. Another painting in the Art Institute, "Towering Trees," is more frankly mannered. A rich blue-green here predominates, and the tall trees make a frame for the rest of the picture.

Daniel Garber is a member of the group known as the "New Hope School," which includes Robert Spencer, Edward W. Redfield, and W. L. Lathrop. These men are all taking varying aspects of American life for their subject matter, and although Robert Spencer is absorbed in scenes of industrial life, while Lathrop paints the country, they are in accord in their fresh and enthusiastic approach to contemporary material.

Portrait of Joseph Pennell. By Wayman Adams (1883—)

Among the portraits of artists owned by the Art Institute is this of Joseph Pennell by Wayman Adams. It is one of several portraits made by Adams of the celebrated illustrator, etcher, and lithographer. One shows him in his workshop; another places Mr. and Mrs. Pennell against the window in their Brooklyn studio; in ours he is seen sketching. The long, lean figure is placed boldly against a vague background in which tall buildings loom—an appropriate setting for an artist who has made distinguished interpretations of industrial and architectural themes. Mr. Adams often paints his portraits in a single sitting, and by this method achieves both freshness and spontaneity.

The portraits of Joseph Pennell are part of a series which Adams has been recently painting of prominent American artists. Sidney Dickinson, Hayley Lever, George Elmer Browne, and Edward W. Redfield are among the painters who have sat for him, in each case the portrait revealing a characteristic attitude and surroundings.

Portrait of My Mother. By George Wesley Bellows (1882-1925)

THE WORK of George Bellows is typically American in the best sense. A pupil of Robert Henri, he was not untouched by modern foreign influences, but these he assimilated so completely that his product is thoroughly individual. He chose his subjects from contemporary material close at hand; the beach at Coney Island, the slum dweller of the East Side, the wharves, the revivalist, the sports of nineteenth century America. The boxing ring, furnished him with several of his most vigorous subjects. With George Bellows method grew happily out of theme, and his treatment in a fight scene was quite different, for example, from his treatment

Geese and Hollyhocks. By Jessie Arms Botke (1883—)

in portraits of members of his family. In the latter the intimacy between artist and sitter, the sympathy and understanding that distinguish fine portraiture, are splendidly felt.

In Bellows' large canvas, "Portrait of My Mother," there is both strength and dignity, repose suggested without sacrifice of vitality, and the sense of age, sympathetically but not sentimentally projected. The color is subdued and sombre, enriched by the deep red-browns of the rug, the checked red table cover, the spot of yellow in the goldfish bowl and in the reflection in the mirror, the touch of purple in the bag which the old lady holds. She sits among her old-fashioned possessions, at home with them, but dominating them. "Love of Winter," also hanging in the Art Institute, is painted in still another vein. A scene tingling with brisk action is handled with appropriate boldness and swiftness. Bellows' compositions, apparently so simple and spontaneous, are in reality the result of thoughtful application of the principles of design.

Jessie Arms Botke is a Chicago artist who paints decorative pictures. She has a feeling for intricate and delicate patterns and nice arrangements of color. In "Geese" she has taken a very homely subject and placed it in a colorful setting, treating the whole with a quaint gravity that pleases and amuses. The canvas is treated from the craftsman's viewpoint. It is a surface to be decorated impersonally with small insistence on naturalism, as though, for instance, it had been a tapestry.

Spring Rains. By Victor Higgins (1884—)

New Mexico, rich in natural beauty and in its remnants of unspoiled Indian tribal culture, has attracted several groups of artists. Most of them came upon more or less casual visits, were struck by the wealth of material at hand, and have remained, believing that by going back to the primitive sources of American life, they may find the key to its interpretation. Here they are not oppressed by the din and tension of cities, and in the scenes about them they find fresh and significant material.

The two chief artistic centers are in and about Santa Fe and Taos. To the Taos group belong such men as Walter Ufer, E. L. Blumenschein, B. J. O. Nordfeldt, and Victor Higgins, who is represented in the Art Institute by "Spring Rains." Mr. Higgins was born near Shelbyville, Indiana, and studied first at the Art Institute and later with René Ménard and Lucien Simon in Paris and Hans van Heyck in Munich. His work, at first quite literal studies of scenes and figures, has become at once more individual and more general—that is to say, his color and sense of decoration has grown stronger while his pictures have come to suggest and to symbolize more than the immediate scene represented. In "Spring Rains" the somewhat fantastic trees, the deep blue mountain, the Indians in the foreground are suggestive of that generous, opulent character of the West which a generation of painters beginning with Bierstadt and the Morans had been content to render literally.

Arbor Day. By Eugene F. Savage (1883—)

Eugene Savage stands apart from the main stream of contemporary American painting in his withdrawal into the past and his grave treatment of symbolic subjects. In 1912 he was awarded a fellowship at the American Academy in Rome, and worked in Italy for several years. There contact with the works of the old masters left a deep impress upon his art. His relationship to the past, however, is not obviously derivative, but based upon his deliberate methods of working and his refusal to be swept into the swifter, more impulsive tendencies of the day.

Mr. Savage's paintings are essentially mural in character. He works in a flat, decorative style, not attempting to create an illusion of depth in his canvases but concerning himself rather with achieving an architectonic quality which makes his pictures integral parts of the wall.

Leo Ornstein at the Piano. By Leon Kroll (1884—)

Leon Kroll is one of those American artists to whom Arthur Jerome Eddy has given the name "virile Impressionists," by which he means those who "were quick to respond to all that is good and strong in Impressionism but found little satisfaction in the ultra-refinements of Neo-Impressionism." Born in New York, Mr. Kroll studied at the Art Students' League in that city and with Laurent in Paris. His work testified to a discipline of hand that has not devitalized the freshness of his vision. His impressions are vivid and personal and, especially in the case of his portraits, enriched by sympathy.

Certainly sympathy is a strong element in the sensitive portrait of Leo Ornstein, the young Russian pianist and composer. The musician is presented with the understanding of the fellow-artist. The rich color and strong pattern of the painting suggest the very character of the music upon which Ornstein is so intent. The crossing diagonals of the piano top and the bar which supports it cut off a little triangle in which the musician's hand vibrates. This emphasis makes the raised hand as expressive as the face with its lowered, concentrated gaze. Mr. Kroll's palette is restrained and low in tone. His forms are full and buoyant.

WATER COLOR PAINTING

THE RECENT impetus given to water color painting has led to a popular belief that this medium is of recent origin and development. As a matter of fact, water color painting can trace its history from the Nile, while oil painting is of comparatively modern origin. The frescoes of the Egyptians, Greeks, and Romans were painted with colors soluble in water but mixed with gum, egg, or other adhesive mixtures. This medium was called tempera and reappeared in medieval times in the beautiful illuminated letters of manuscripts and in the full illuminated pages that succeeded the single letters. Water color painting, however, as we know it today, grew out of the painting in "body color," or gouache, practiced by German and Dutch artists of the sixteenth and seventeenth centuries. Even after oil painting had attained full development, the masters of the late Renaissance continued to make cartoons and studies, brushing in the lights with colors mixed with a white pigment which rendered them opaque.

From the body color of the German and Dutch tinted sketch to the sketch tinted in color wash was an easy step. In England, where water colors received their first complete emancipation from other branches of art, this process was probably introduced by Hollar in the middle of the seventeenth century. A shaded drawing was made in neutral tint with a pen or brush and flat wash, and the tint laid on in the outlined spaces. In blocking out light and shade with an overlay of color, a knowledge of the manipulation of values and tones was developed. The English topographers employed their skill in drawing scenes of country estates for the albums of the gentry and in making studies for engravers. This subservience of the medium to engraving led to a gradual degradation of the process into a cut-and-dried trick of craftsmanship.

Paul Sandby (1725-1809) and the two Cozens, Alexander and his son John Robert, injected new vitality into water color by casting aside preliminary drawing and boldly outlined with the brush. Thomas Girtin, the acknowledged master of Turner, used color frankly for the first time, and Cox, Prout, DeWint, and Bonington made their contributions to the advance of the art. In Turner water color painting reached a climax of daring and luminosity.

Modern tendencies in art in general have been reflected in a broadening of methods and materials. England continues to produce a flourishing school of landscape artists, and France, Germany and the Scandinavian countries express their national tendencies in this fluid and responsive medium. American artists also have found many new possibilities in water color painting, which holds out the promise of results both brilliant and permanent.

Wet Sands, Bamburgh. By W. Russell Flint (1880—)

A FIRMLY founded tradition of water color painting has been handed down to the present generation of British painters. In 1804 the establishment of the Society of Water Color Painters was the official recognition of a medium peculiarly expressive of the British scene and temperament. The conditions of climate and atmosphere were in themselves conducive to the growth of water color painting; the quick changes in atmosphere and light necessitated a medium that could catch the subtle moods of nature; the humidity of the air was favorable to the handling of the materials.

The modern English school is well illustrated in any of its phases by so accomplished a craftsman as W. Russell Flint. Born in Edinburgh in 1880, he has worked in many branches of the art. He manages his processes with sound judgment, and through absolute control of his medium retains a freshness and spontaneity that belies the complexity of his method. This is, according to A. L. Baldry, a matter of "building up by alternate laying in and scrubbing down until the effect he has in mind is rightly realized. As the work is always allowed to dry between each stage in its development, this drastic manner of dealing with it does not destroy the underpaintings, but only brings them into a suitable condition to receive the touches which he intends to place on them."

The two beach scenes in the Art Institute, "Golden Sands" and "Wet Sands," illustrate the atmospheric quality of his work and his ability to render temperature and humidity as well as light and shade. In this, as in the careful building up by which he achieves his results, he is in sympathetic tradition with earlier and present British tendencies.

The Shanty, Tampa Bay. By W. Emerton Heitland (1893—)

THE INTER-RELATION of the arts is such that a change or advance in one branch is apt soon to be reflected in another. Thus the influence of the French Impressionists spread beyond the confines of painting in oils and affected water color as well, resulting in the heightened key now generally employed. The clean-cut vigor of the pioneer, as exemplified in the water colors of Winslow Homer, was perhaps the first contribution of the Americans in this field, but today cosmopolitan influences are to be traced in this branch of American art, as in others. A touch-and-go style and a sparkling quality are to be expected in the work of Americans, whether expressed by the technique which fancies strongly contrasted pats of color or by the method made familiar by John S. Sargent, in which values and quality are contrasted without sacrifice of clearness of color.

W. Emerton Heitland works in the second manner. He was born in Superior, Wisconsin, in 1893, studied with Cecilia Beaux and Daniel Garber, and is known as an illustrator as well as a water color painter, in which capacity he has won recognition in the international exhibitions. "The Shanty, Tampa Bay" illustrates the boldness of his attack and his liking for tropical scenes. Another painting, "The Road from Chester," a slightly later work, is none the less effective, although the contrasts are less marked.

Boutique Fantastique. By Leon Bakst (1868-1924)

It is only in the last few decades that we have come to know much of Russian art. Out of that country that once seemed so dark and unknowable has come an art brilliant and original, owing something of a debt to French painting of the nineteenth century, but a greater one to the richness of the Russian tradition and character. The work of the modern Russians is individual in the extreme, but most of them share in common a frankness of expression and an intimacy with the soil from which they have sprung.

Among the artists whose work America has come to know best is Leon Bakst. Born in Petrograd in 1868, he studied at the Academy in that city and later in Moscow and Paris, where he spent many years. He was one of the founders of the "Mir Iskousstva," a society of Russian artists which numbered among its leaders Diaghlieff, the great master of the ballet, which is perhaps the form that has given the world the closest contact with Russian art. The career of Leon Bakst was intimately connected with the development of the ballet, and the bulk of his later work consists of designs for stage productions. The illustration reproduced is his stage setting for "Boutique Fantastique"; the museum owns a number of costume sketches for this ballet, as well as for "Cleopatre," "The Blue God," and others. Like most of his countrymen, Bakst has a passion for rich color, but his imagination is disciplined by his archeological exactness.

Boris Anisfeld, another leader among the Russian artists of today, is represented at the Institute by his stage designs for Prokofieff's opera, "The Love of the Three Oranges." Remisoff, Iacovlev, and Soudeikine are also represented.

PAINTINGS IN THE PERMANENT COLLECTION

Paintings marked * were not on exhibition at the time this guide was compiled.

ACHENBACH, Oswald—German, 1827-1905.

*201. Scene on the Campagna, near Rome. Signed Osw. Achenbach. Canvas 17⅝ x 25⅜ in. *Nickerson Collection*, 1900.

ADAMS, Wayman—American, 1883—.

435. Joseph Pennell (Portrait). Signed Wayman Adams. Canvas 52 x 43¼ in. (Room 41.) *Presented through the Friends of American Art by Mr. and Mrs. Frank G. Logan*, 1918. (Illus. p. 114.)

ADDAMS, Clifford—American, 1876—.

I. Cottages in Wales. Water color 9 x 11 in. (Room 44.) *W. H. Tuthill Purchase Prize*, 1922.

ALEXANDER, John White—American, 1856-1915.

360. Sunlight. Signed John W. Alexander, '09. Canvas 83¼ x 55¼ in. (Room 48.) *Presented by the Friends of American Art*, 1910. (Illus. p. 101.)

ALMA TADEMA, Laurens—English, 1836-1912.

*254. Peek-a-Boo. Wood 22½ x 15⅞ in. *Nickerson Collection*, 1900.

AMBERGER, Christoph—German (Augsburg), 1500-1561/2.

21. Portrait of a Man. Wood 16½ x 13½ in. (Room 32.) *Purchased from the Robert Alexander Waller Memorial Fund*, 1924. (Illus. p. 23.)

AMBERGER, School of—

20. Conradt Zeller (Portrait). Inscribed Conradt Zeller ft. b. Maister synes alters XXXI, and arms. Canvas 28½ x 21¾ in. (Room 32.) *Purchased from the Simeon B. Williams Fund*, 1922.

ANDERSON, Karl—American, 1874—.

*361. Idlers: August. Signed Karl Anderson. Canvas 49½ x 51¼ in. *Presented by the Friends of American Art*, 1910. (Illus. p. 110.)

ANDRÉ, Albert—French, 1869—.

604. Les Catalans. Signed Albert André. Canvas 37 x 43 in. (Room 45.) *Purchased from the F. E. Ogden Fund*, 1921.

620. Claude Monet (in his Garden at Giverny) (Portrait). Signed Albert André. Canvas 51 x 38 in. (Room 41.) *Purchased from the Stickney Fund*, 1923.

603. Auguste Renoir (Portrait). Signed Albert André. Canvas 26⅜ x 32½ in. (Room 41.) *Purchased from the Stickney Fund*, 1921. (Illus. p. 74.)

APOL, Louis—Dutch, 1850—.

*275. Twilight. Signed Louis Apol. Water color 11½ x 20¾ in. *Nickerson Collection*, 1900.

ARTZ, David Adolphe Constant—Dutch, 1837-1890.

*276. Waiting. Signed Artz. Water color 18 x 13 in. *Nickerson Collection*, 1900.

BACKHUYSEN, Ludolf—Dutch, 1631-1708.

18. Marine. Canvas 19⅜ x 24⅛ in. (Room 32.) *Presented by R. Hall McCormick*, 1895.

BAKER, Martha Susan—American, 1871-1911.

500. Insouciance. Signed Martha S. Baker, 1906. Canvas 43⅞ x 30 in. (Room 3.) *Presented by the Artist's Family*, 1913.

501. Virginia Clark. Signed Martha S. Baker. Pastel 18 x 15 in. (Room 45.) *Purchased from the F. E. Ogden Fund*, 1913.

BARGUE, Charles—French. Died 1883.

176. The Prayer to Allah. Canvas 18⅛ x 12¾ in. (Room 40.) *A. A. Munger Collection*, 1901.

BARTLETT, Frederic Clay—American, 1873—.

436. Blue Rafters. Signed Frederic Clay Bartlett. Canvas 28 x 30 in. (Room 46.) *Presented by the Friends of American Art*, 1919.

562. Great Walls; the Great Wall of China. Lunette, canvas 144 x 138 in. (Burnham Library.) *Presented by the Artist*, 1920.

563. Great Walls; Walls of Steel Scraping the Sky. Lunette, canvas 144 x 138 in. (Burnham Library.) *Presented by the Artist*, 1921.

BEAL, Gifford—American, 1879—.

363. The Puff of Smoke. Signed Gifford Beal, '12. Canvas 36¼ x 48¼ in. (Room 48.) *Presented by the Friends of American Art*, 1912.

BEAUX, Cecilia—American, 1863—.

466. The Dancing Lesson. Signed Cecilia Beaux. Canvas 81½ x 46½ in. (Room 40.) *Purchased from the Alexander A. McKay Fund for the Munger Collection*, 1922.

BEECHEY, William—English, 1753-1839.

*72. Thomas Kite (Portrait). Canvas 29½ x 24½ in. *Presented by Mrs. Franklin Rudolph and Friends*, 1923.

BELLOWS, George Wesley—American, 1882-1925.

364. Love of Winter. Signed Geo. Bellows. Canvas 32½ x 40½ in. (Room 48.) *Presented by the Friends of American Art*, 1914.

467. My Mother (Portrait). Signed Geo. Bellows. Canvas 83 x 49 in. (Room 48.) *Presented by the Friends of American Art*, 1923. (Illus. p. 115.)

BENSON, Frank Weston—American, 1862—.

365. A Rainy Day. Signed F. W. Benson, 1906. Canvas 25 x 30 in. (Room 48.) *Presented by the Friends of American Art*, 1910. (Illus. p. 105.)

469. Still Life Decoration. Signed F. W. Benson. Canvas 45 x 60 in. (Room 45.) *Purchased from the Mr. and Mrs. Frank G. Logan Prize Fund and the W. L. Mead Fund*, 1922.

BERCHEM, Nicolaes—Dutch, 1620-1683.

19. Saint Peter (Head). Canvas 30¼ x 23¼ in. (Room 32.) *Purchased from the Simeon B. Williams Fund*, 1918.

BESNARD, Albert Paul—French, 1849—.

621. By the Lake. Signed A. Besnard. (Room 45.) *Presented by Joseph Winterbotham*, 1924.

801. Girl's Head (Le Repos). Signed A. Besnard. Oil on cardboard 19½ x 24 in. (Room 26.) *Palmer Collection*, 1922.

802. WOMAN'S HEAD (in Conflicting Light). Signed A. Besnard. Pastel 15¾ x 12¾ in. (Room 26.) *Palmer Collection*, 1922.

BETTS, Louis—American, 1873—.

504. WILLIAM M. R. FRENCH (Portrait), director of the Art Institute of Chicago, 1879-1914. Signed Louis Betts. Canvas 51 x 35 in. (Room 3.) *Presented by Mrs. Wm. M. R. French*, 1908.

437. MILADY. Signed Louis Betts. Canvas 59 x 40 in. (Room 3.) *Presented by the Friends of American Art*, 1919.

*565. MRS. ELLA FLAGG YOUNG (Portrait). Canvas 57 x 41 in. *Presented by the Chicago Normal School*, 1922.

BIERSTADT, Albert—American, 1829/30-1902.

*203. SAN RAFAEL, CALIFORNIA. Signed A. Bierstadt. Canvas 31⅞ x 48⅜ in. *Nickerson Collection*, 1900.

BLANCHE, Jacques Emile—French, 1861—.

332. LA VOYAGEUSE. Signed J. E. Blanche. Canvas 79¼ x 55 in. (Room 39.) *Presented by Martin A. Ryerson*, 1913. (Illus. p. 73.)

BLOMMERS, Barend Johannes—Dutch, 1845—.

*277. SEWING. Signed Blommers. Water color 14 x 18 in. *Nickerson Collection*, 1900.

BOGERT, George H.—American, 1864—.

546. MOONLIGHT, FRENCH VILLAGE. Signed George H. Bogert. Canvas 28 x 36 in. (Room 52a.) *Presented by Milton L. Strauss*, 1919.

BONHEUR, ROSA—French, 1822-1899.

*179. CATTLE AT REST ON HILLSIDE IN THE ALPS. Signed Rosa Bonheur, 1885. Canvas 21⅝ x 26⅛ in. *A. A. Munger Collection*, 1901.

*204. COW AND DOG. Signed R. Bonheur. Canvas 19¼ x 25½ in. *Nickerson Collection*, 1900.

BONNAT, Léon—French, 1833-1922.

142. HENRY FIELD (Portrait). Signed L. Bonnat, 1896. Canvas 51½ x 35¼ in. (Room 38.) *Presented by Marshall Field*, 1897.

*630. LITTLE ITALIAN GIRL WITH TAMBOURINE. Signed Ln. Bonnat, 1892. Canvas 55⅛ x 34⅛ in. *Presented by the Family of Orrin W. Potter*, 1907.

BORCH, Gerard ter—Dutch, 1617-1681.

15. THE MUSIC LESSON. Signed B. Canvas 25 x 19¼ in. (Room 32.) *Presented by Charles T. Yerkes*, 1891. (Illus. p. 15.)

BOTKE, Jessie Arms—American, 1883—.

438. GEESE AND HOLLYHOCKS. Signed Jessie Arms Botke. Canvas 28 x 35½ in. (Room 46.) *Presented by the Friends of American Art*, 1918. (Illus. p. 116.)

BOTTICELLI, Sandro (Alessandro di Mariano Filipepi)—Florentine, 1444/5-1510.

(Copy.) These two frescoes in the Louvre (Nos. 1297, 1298) were originally in the Villa Lemmi, near Florence. They were probably painted on the occasion of the marriage of Lorenzo Tornabuoni with Giovanna degli Albizzi (1486). The copies were made by Mary Fairchild Macmonnies.

53. GIOVANNA DEGLI ALBIZZI (Venus and the Three Graces). Copied in 1891. Canvas 83 x 112 in. (Room H3.) *Presented by Robert Allerton*, 1907.

54. LORENZO TORNABUONI AND THE LIBERAL ARTS. Copied in 1893. Canvas 92 x 103½ in. (Room H3.) *Presented by Frederic C. Bartlett*, 1907.

BOUGUEREAU, William Adolphe—French, 1825-1905.

186. The Bathers. Signed W. Bouguereau, 1884. Canvas 79 x 50¾ in. (Room 40.) *A. A. Munger Collection*, 1901.

BOUTET DE MONVEL, Louis Maurice—French, 1851-1913.

333. Joan of Arc at the Court of Chinon. Signed M. Boutet de Monvel (1910). Canvas 130 x 270 in. (Room G31.) *Presented by the Family of Edward L. Brewster*, 1911. (Illus. p. 70.)

BRADFORD, William—American, 1830-1892.

*206. Arctic Whalers Homeward Bound. Signed Wm. Bradford, N. Y. Canvas 20⅛ x 30 in. *Nickerson Collection*, 1900.

BRANGWYN, Frank William—English, 1867—.

320. Pilots, Puerto de los Pasajes, Spain. Signed Frank Brangwyn. Canvas 40 x 50 in. (Room 39.) *Purchased from the Stickney Fund*, 1902. (Illus. p. 39.)

BRETON, Jules Adolphe—French, 1827-1906.

103. At the Fountain. Signed Jules Breton, 1872. Canvas 23½ x 15½ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

102. On the Road in Winter. Signed Jules Breton, Courrières, 1884. Canvas 31 x 48 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

101. The Song of the Lark. Signed Jules Breton, Courrières, 1884. Canvas 44 x 33½ in. (Room 38.) *Henry Field Memorial Collection*, 1917. (Illus. p. 58.)

BRIDGMAN, Frederic Arthur—American, 1847—.

*207. Awaiting his Master. Signed F. A. Bridgman, 1881. Canvas 16¼x10¾ in. *Nickerson Collection*, 1900.

BROWN, Roy Henry—American, 1879—.

367. The Dunes. Signed Roy Brown. Canvas 45 x 58 in. (Room 46.) *Presented by the Friends of American Art*, 1915.

BROWNE, Charles Francis—American, 1859-1920.

439. Silvery Night. Signed C. F. Browne, 1916. Canvas 35½ x 47½ in. (Room 48.) *Presented by the Friends of American Art*, 1919.

BROWNE, George Elmer—American, 1871—.

*368. The Port, Douarnenez, Brittany. Signed Geo. Elmer Browne. *Presented through the Friends of American Art by Dr. F. W. Gunsaulus*, 1910.

II. Tetuan, Morocco. Signed Geo. Elmer Browne. Water color 11¼ x 15¼ in. (Room 44.) *W. H. Tuthill Purchase Prize*, 1923.

BRUSASORCI, Domenico—Veronese, 1494-1567.

* 41. Music. Canvas 41⅝ x 39 in. (Illus. p. 3.) *Purchased* 1889.

BRUSH, George De Forest—American, 1855—.

505. A Family Group. Signed George De Forest Brush, 1907. Canvas 31 x 39 in. (Room 40.) *Presented by Philip D. Armour*, 1908. (Illus. p. 100.)

BURROUGHS, Bryson—American, 1869—.

440. The Fishermen. Signed Bryson Burroughs, 1915. Canvas 24 x 36 in. (Room 52a.) *Presented by the Friends of American Art*, 1920. (Illus. p. 108.)

BUTLER, Edward Burgess—American, 1853—.

551. Clearing Up; Long Island Sound. Signed Edward B. Butler, 1917. Canvas 25 x 30 in. (Room 52a.) *Presented by the Artist at the Trustees' Request*, 1919.

CABANEL, Alexandre—French, 1824-1889.

*208. Ideal Head, Oriental. Signed Alex. Cabanel. Wood 12⅝ x 9¼ in. *Nickerson Collection*, 1900.

CAMERON, Edgar Spier—American, 1862—.

369. Cabaret Breton. Signed E. Cameron. Canvas 34½ x 40½ in. (Room 52.) *Presented by the Friends of American Art*, 1917.

CAPPELLE, Jan van de—Dutch, 1624/5-1679.

3. Coast Scene with Shipping. The signature "W. Van der Velde F. 1659" is spurious. Canvas 21⅛ x 19⅛ in. (Room 32.) *Presented by Byron L. Smith*, 1891.

CARLSEN, Emil—American, 1853—.

*370. Still Life. Signed Emil Carlsen, 1914. Canvas 18 x 15 in. *Presented through the Friends of American Art by Mrs. Chauncey J. Blair*, 1916.

506. Still Life (Kitchen Utensils). Canvas 24 x 20 in. (Room 45.) *Purchased from the B. F. Ferguson Annuity Fund*, 1908.

900. The Miraculous Draught. Signed Emil Carlsen, 1921. Canvas 39½ x 45 in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924. (Illus. p. 99.)

CARRERA, Augustin—French, 1878—.

*606. Marseille Harbor. Canvas 25 x 31¼ in. Signed A. Carrera. *Purchased from the Thomas D. Lowther Fund*, 1921.

CASSATT, Mary—American, 1845—.

803. Mother and Child (La Jeune mère). Signed Mary Cassatt. Canvas 29 x 33 in. (Room 26.) *Palmer Collection*, 1922.

507. La Toilette. Signed Mary Cassatt. Canvas 39 x 26 in. (Room 45.) *Purchased from the W. Moses Willner Fund*, 1910. (Illus. p. 93.)

CAZIN, Jean Charles—French, 1841-1901.

804. Expulsion from Eden. Signed J. C. Cazin. Canvas 30 x 42 in. (Room 25.) *Palmer Collection*, 1922.

805. Harvest Field. Signed J. C. Cazin. Canvas 32 x 39½ in. (Room 25.) *Palmer Collection*, 1922.

209. The Isolated Haystack. Signed J. C. Cazin. Canvas 14¼ x 16⅛ in. (Room 42.) *Nickerson Collection*, 1900.

806. Judith Leaving the Walls of Bethulia. Signed J. C. Cazin. Canvas 100 x 117 in. (Room 25.) *Palmer Collection*, 1922. (Illus. p. 64.)

106. Landscape. Signed J. C. Cazin. Canvas 12¾ x 16⅛ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

107. Landscape. Signed J. C. Cazin. Canvas 24⅞ x 23⅜ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

105. October Day. Signed J. C. Cazin. Canvas 15⅜ x 18¼ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

335. Repentance of Simon Peter. Signed J. C. Cazin, 1880. Canvas 55 x 66 in. (Room 42.) *Purchased from the W. Moses Willner Fund*, 1916.

334. Solitude. Signed J. C. Cazin. Canvas 23⅝ x 29 in. (Room 39.) *Presented by John S. Norton*, 1891.

807. Theocritus. Signed J. C. Cazin. Canvas 29 x 24 in. (Room 25.) *Palmer Collection*, 1922.

104. Tobias and the Angel. Signed J. C. Cazin, 1878. Canvas 23 x 33⅛ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

CHARDIN, Jean Baptiste Siméon—French, 1699-1779.

56. Les Oeufs (Still Life). Signed Chardin. Canvas 31½ x 35½ in. (Room 39.) *Purchased from the Stickney Fund*, 1924. (Illus. p. 44.)

CHARLEMONT, Hugo—Austrian, 1850—.

*162. The Royal Library. Signed Hugo Charlemont, 1883. Wood 12⅜ x 16⅜ in. *A. A. Munger Collection*, 1901.

CHASE, William Merritt—American, 1849-1916.

441. An Afternoon Stroll. Signed Wm. M. Chase. Canvas 46 x 49 in. (Room 4.) *Presented through the Friends of American Art by William O. Goodman*, 1917.

508. Alice. Signed Wm. M. Chase. Canvas 68¼ x 49⅝ in. (Room 40.) *Presented by Ernest Hamill*, 1893. (Illus. p. 95.)

371. North River Shad. Signed W. M. Chase. Canvas 29 x 36 in. (Room 46.) *Presented by the Friends of American Art*, 1914.

CHURCH, Frederick Edwin—American, 1826-1900.

*547. South America. Signed F. E. Church, '57. Canvas 24 x 36 in. *Presented by Mrs. M. Jennette Hamlin in memory of Mr. and Mrs. Louis Dana Webster*, 1918.

*211. Sunset, West Rock, New Haven. Signed F. E. Church. Canvas 14 x 19½ in. *Nickerson Collection*, 1900.

CLARENBACH, Max—German, 1880—.

617. In the Garden. Signed M. Clarenbach. Canvas 35 x 39 in. (Room 45.) *Presented by Joseph Winterbotham*, 1922.

CLARK, Alson Skinner—American, 1876—.

*509. The Coffee-House. Signed A. S. Clark. Canvas 38 x 30 in. *Presented by Mr. and Mrs. Alson E. Clark*, 1915.

CLARKSON, Ralph Elmer—American, 1861—.

372. Nouvart Dzeron, a Daughter of Armenia. Signed Ralph Clarkson, 1912. Canvas 80 x 40 in. (Room 46.) *Presented by the Friends of American Art*, 1912.

CLAYS, Paul Jean—Belgian, 1819-1900.

*166. In Holland Waters on a Summer Day. Signed P. J. Clays. Wood 29⅛ x 23½ in. *A. A. Munger Collection*, 1901.

*609. Shipping. Canvas 22 x 30½ in. *Bequest of Mrs. J. C. Black*, 1921.

COL, Jean David—Belgian, 1822-1900.

*336. A Wrangle over Cards in a Tavern. Signed David Col, 1874. Wood 21⅝ x 30¼ in. *Presented by John Cudahy*, 1889.

COLE, Thomas—American, 1801-1848.

*213. Landscape. Indistinct signature with date 1839. Canvas 22⅝ x 18⅝ in. *Nickerson Collection*, 1900.

COLMAN, Sam—American, 1832-1920.

*214. Autumn Landscape. Signed Sam Colman. Canvas 12 x 22¼ in. *Nickerson Collection*, 1900.

CONSTABLE, John—English, 1776-1837.

111. Landscape. Canvas 28¼ x 36 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

750. Stoke-by-Nayland (Suffolk). Canvas 49 x 66 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 37.)

COPLEY, John Singleton—American, 1737-1815.

564. Brass Crosby, Lord Mayor of London (Portrait). Indistinct signature. Canvas 88½ x 54½ in. (Room 53.) *Purchased from the Alexander A. McKay fund for the Munger Collection*, 1922. (Illus. p. 81.)

373. Thomas William Vawdrey (Portrait). Canvas 35 x 28½ in. (Room 53.) *Presented by the Friends of American Art*, 1915.

CORNEAU, Eugène—French contemporary.

*602. Nude on Flowered Chintz. Signed E. Corneau, '20. Canvas 25 x 19¼ in. *Purchased* 1921.

COROT, Camille—French, 1796-1875.

808. Arleux-Palluel, the Bridge of Trysts (Le Pont des rendez-vous). Signed Corot. Canvas 23½ x 28½ in. (Room 25.) *Palmer Collection*, 1922.

751. Bathing Nymphs and Child (Landscape). Signed Corot. Canvas 32 x 40 in. (Room 27.) *W. W. Kimball Collection*, 1922.

810. Les Dunes de Zuydcoote. Signed Corot. Canvas 30 x 50½ in. (Room 25.) *Palmer Collection*, 1922.

108. The Ferryman (Le Passeur). Signed Corot. Canvas 36 x 52½ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

811. Interrupted Reading (La Lecture interrompue). Signed Corot. Canvas 36 x 25¼ in. (Room 25.) *Palmer Collection*, 1922.

*181. Just Before Sunrise. Stamped "Vente Corot." Canvas 36 x 52⅛ in. *A. A. Munger Collection*, 1901.

109. Landscape. Signed Corot. Canvas 13 x 21½ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

809. Landscape with Figures, Evening. Signed Corot. Canvas 25½ x 31½ in. (Room 25.) *Palmer Collection*, 1922.

812. Orpheus Saluting the Light (Orphée saluant la lumière). Signed Corot, 1865. Canvas 77 x 52½ in. (Room 25.) *Palmer Collection*, 1922.

216. The Sentinel. Signed Corot. Canvas 25⅞ x 21⅜ in. (Room 42.) *Nickerson Collection*, 1900.

813. Ville d'Avray (La Vache et sa gardienne). Signed Corot. Canvas 31½ x 24 in. (Room 25.) *Palmer Collection*, 1922. (Illus. p. 46.)

110. Wounded Eurydice. Signed Corot. Canvas 22 x 16¼ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

COSTIGAN, John E.—American, 1888—.

566. Sheep at the Brook. Signed J. E. Costigan. Canvas 33½ x 39 in. (Room 46.) *Charles S. Peterson Purchase Prize*, 1922.

*111. Sheep at the Gate. Signed J. E. Costigan. Water color 12¼ x 18½ in. *Charles E. Kremer Purchase Prize*, 1923.

COTTET, Charles—French, 1863—.

*608. On the Murano Boat, Venice. Composition board 20 x 26⅜ in. *Purchased from the Huntington W. Jackson Fund*, 1921.

607. Woman's Portrait. Signed Ch. Cottet. Canvas 23¾ x 19 in. (Room 45.) *Purchased from the H. J. Willing Fund*, 1921.

COURBET, Gustave—French, 1819-1877.

184. An Alpine Scene. Signed '74, G. Courbet. Canvas 23⅞ x 28½ in. (Room 40.) *A. A. Munger Collection*, 1901. (Illus. p. 53.)

COUTURE, Thomas—French, 1815-1879.

217. A Young Woman. Canvas 22⅛ x 17⅛ in. (Room 42.) *Nickerson Collection*, 1900.

CRANACH, Lucas the Elder—German, 1472-1553.

22. Night in the Garden of Gethsemane. Signed with the dragon. Panel 21⅜ x 12¾ in. *Presented by the Antiquarian Society*, 1907. (Illus. p. 22.)

CRANE, Bruce—American, 1857—.

901. Early Winter; Westchester County. Signed Bruce Crane. Canvas 25½ x 35¼ in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

DAGNAN-BOUVERET, Pascal Adolphe Jean—French, 1852—.

814. Woman from Brittany (La Bretonne). Signed P. A. J. Dagnan-B., 1886. Canvas 14½ x 11 in. (Room 25.) *Palmer Collection*, 1922.

DAINGERFIELD, Elliott—American, 1859—.

548. Dragon Valley. Signed Elliott Daingerfield. Canvas 20 x 22 in. (Room 52a.) *Presented by Milton L. Strauss*, 1919.

DANNAT, William Turner—American, 1853—.

510. In a Sacristy in Aragon. Signed W. T. Dannat. Canvas 53¼ x 56¼ in. (Room 53.) *Presented by the Opera Association*, 1887.

*512. Still Life (Tomatoes, Peas and Peach). Signed W. T. Dannat, '82. Canvas 16¼ x 26 in. *Presented by the Opera Association*, 1887.

*511. Study of an Aragonese Smuggler. Signed W. T. Dannat. Canvas 32 x 23¾ in. *Presented by the Artist*, 1887.

DAUBIGNY, Charles François—French, 1817-1878.

113. Landscape with Houses. Signed Daubigny. Canvas 10¾ x 15⅞ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

815. La Maison de la Mère Bazot, Soir. Signed Daubigny, 1874. Canvas 36 x 73 in. (Room 25.) *Palmer Collection*, 1922. (Illus. p. 52.)

112. The Marsh. Signed Daubigny, 1871. Wood 13½ x 22⅞ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

218. On the Marne. Signed Daubigny, 187(8?). Wood 15¼ x 26¾ in. (Room 42.) *Nickerson Collection*, 1900.

DAUMIER, Honoré—French, 1808-1879.

622. Don Quixote and the Windmills. Signed H. D. Panel 13¾ x 27½ in. (Room 42.) *Presented by Charles H. Worcester*, 1925. (Illus. p. 48.)

DAVEY, Randall—American, 1887—.

375. Flowers. Signed Randall Davey. Canvas 32 x 26 in. (Room 48.) *Presented by the Friends of American Art*, 1915.

*374. A Young Lady. Signed Randall Davey. Canvas 34 x 26 in. *Presented by the Friends of American Art*, 1915.

DAVID, Jacques Louis—French, 1748-1825.

57. Child and Dog. Signed David. Canvas 23½ x 19 in. (Room H18 B.) *Presented by Edouard Jonas*, 1923.

DAVIES, Arthur B.—American, 1862—.

567. An Antique Orizon. Signed A. B. Davies. Canvas 25½ x 40 in. (Room 45.) *Presented by Mrs. Emily Crane Chadbourne*, 1918.

*376. Maya, Mirror of Illusions. Canvas 26 x 40 in. *Presented by the Friends of American Art*, 1911. (Illus. p. 106.)

*569. Woman's Head. Canvas 19¾ x 19¾ in. *Presented by Mrs. Emily Crane Chadbourne*, 1918.

570. Woman's Head. Canvas 25½ x 17¾ in. (Room 45.) *Presented by Mrs. Emily Crane Chadbourne*, 1918.

DAVIS, Charles Harold—American, 1856—.

*513. The Close of Day. Signed C. H. Davis, 1889. Canvas 17⅞ x 26 in. *Presented by the Opera Festival Association*, 1889.

902. The Northwest Wind. Signed C. H. Davis. Canvas 49½ x 39½ in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

DEARTH, Henry Golden—American, 1863-1918.

377. Virgin and Child. Signed H. Dearth. Canvas 45½ x 32 in. (Room 48.) *Presented by the Friends of American Art*, 1914.

DECAMPS, Alexandre Gabriel—French, 1803-1860.

114. Street Scene in Naples. Canvas 19¼ x 15 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

115. Study of Pigs. Paper mounted on canvas 10⅞ x 13¾ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

DEGAS, Edgar—French, 1834-1917.

817. Ballet Girls (On the Stage). Signed Degas. Pastel 22½ x 16 in. (Room 26.) *Palmer Collection*, 1922.

816. The Morning Bath (Femme au bain). Signed Degas. Pastel 27¾ x 17 in. (Room 26.) *Palmer Collection*, 1922.

DE HAAS, Johannes H. L.—Dutch, 1832-1908.

*402. Cattle in Field. Signed J. H. L. de Haas. Wood 23½ x 17½ in. *Presented by Martha S. Hill*, 1910.

DE HAAS, Maurits Frederik Hendrik—Dutch, 1832-1895.

*220. Marine. Signed M. F. H. de Haas. Canvas 16⅛ x 14¼ in. *Nickerson Collection*, 1900.

DELACROIX, Eugène—French, 1798-1863.

819. Arab Rider Attacked by Lion. Signed Eug. Delacroix. Canvas 17½ x 14½ in. (Room 25.) *Palmer Collection*, 1922.

221. Chess-Players of Jerusalem. Signed Eug. Delacroix. Canvas 18⅛ x 21⅞ in. (Room 42.) *Nickerson Collection*, 1900.

222. Cleopatra. Signed Eug. Delacroix. Canvas 10¾ x 14 in. (Room 42.) *Nickerson Collection*, 1900.

818. DANTE AND VIRGIL. Canvas 13½ x 15½ in. (Room 25.) *Palmer Collection*, 1922. (Illus. p. 47.)

820. THE LION HUNT. Signed Eug. Delacroix, 1861. Canvas 30 x 38½ in. (Room 25.) *Palmer Collection*, 1922.

117. TIGER. Signed Eug. Delacroix. Canvas 8 x 15 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

116. WOUNDED LIONESS. Signed Eug. Delacroix. Canvas 13⅛ x 22⅛ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

DENIS, Maurice—French, 1885—.

605. IN THE FOREST. Signed M A V D, 1903. Canvas 24 x 20½ in. (Room 45.) *Purchased from the A. A. Sprague Fund*, 1921.

DETAILLE, Edouard—French, 1848-1912.

118. MOUNTED OFFICER (Duc de Chartres). Signed Edouard Detaille, 1877. Canvas 18¼ x 15 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

*185. THE RECONNOISSANCE. Signed Edouard Detaille, 1875. Canvas 20½ x 28 in. *A. A. Munger Collection*, 1901.

DEWING, Thomas Wilmer—American, 1851—.

378. LADY IN GREEN AND GRAY. Signed T. W. Dewing. Canvas 24 x 20 in. (Room 48.) *Presented by the Friends of American Art*, 1911.

DE WOLF, Wallace L.—American, 1854—.

555. LANDSCAPE.

*554. SAGE-BRUSH, California. Signed W. L. De Wolf, 1919. C anvas 25 x 30 in *Presented by the Artist*, 1919.

DIAZ, Narcisse Virgilio—French, 1807-1876.

120. LANDSCAPE WITH SMALL FIGURES. Wood 10½ x 13¾ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

752. POND IN THE WOODS. Signed N. Diaz, 1862. Canvas 26 x 35 in. (Room 27.) *W. W. Kimball Collection*, 1922.

119. THREE LITTLE GIRLS (with a Dog). Wood 15½ x 10½ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

821. WOOD INTERIOR. Signed N. Diaz, '66. Canvas 18¼ x 26 in. (Room 25.) *Palmer Collection*, 1922.

DICKINSON, Sidney E.—American, 1890—.

442. UNREST (Nude). Signed Sidney E. Dickinson. Canvas 62 x 46 in. (Room 3.) *Presented by the Friends of American Art*, 1919.

DOMINGO Y MARQUÉS, Francisco—Spanish, 1842—.

*122. A COURTIER. Signed F. Domingo, Paris, 1880. Wood 19⅞ x 13 in. *Henry Field Memorial Collection*, 1917.

121. LAZY SPAIN. Signed F. Domingo, 1878. Wood 8⅝ x 10⅝ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

DOUGHERTY, Paul—American, 1877—.

379. STORM QUIET. Signed Paul Dougherty, 1907. Canvas 36½ x 48½ in. (Room 40.) *Presented by the Friends of American Art*, 1914.

DUDLEY, Frank Virgil—American, 1868—.

559. DUNELAND. Signed Frank V. Dudley. Canvas 37¾ x 49¾ in. (Room 52.) *Presented by Gracia M. F. Barnhart in memory of Elizabeth French Barnhart*, 1921.

DUDLEY, Katherine—American, 1884—.

380. Elvira. Canvas 18 x 12 in. (Room 45.) *Presented by the Friends of American Art*, 1915.

DUPRÉ, Jules—French, 1811-1889.

123. Barks Fleeing Before the Storm: Three Sails. Signed Jules Dupré. Canvas 22 x 33⅜ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

126. Cottage by Roadside; Stormy Sky. Signed Jules Dupré. Canvas 10⅞ x 14 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

*225. Evening at L'Isle-Adam. Signed Jules Dupré. Canvas 13⅜ x 22 in. *Nickerson Collection*, 1900.

125. On the Road. Signed Jules Dupré, 1858. Wood 15½ x 20 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

124. Two Boats Fleeing Before the Storm. Signed J. D. Canvas 10⅞ x 13⅞ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

DUVENECK, Frank—American, 1848-1919.

*443. J. Frank Currier (Portrait). Signed F. Duveneck. Canvas 24½ x 21 in. *Presented by the Friends of American Art*, 1917. (Illus. p. 94.)

DYCK, Anthony van—Flemish, 1599-1641.

23. Helena Du Bois (Portrait). Canvas 39 x 17⅞ in. (Room 32.) *In memory of William T. Baker, presented by his children, Charles H. Baker, Howard W. Baker, Bertha Baker Alling, and Henry D. Baker*, 1905. (Illus. p. 10.)

25. Samson and Delilah (Sketch). Panel 19¾ x 25¾ in. (Room 42.) *Purchased from the Robert Alexander Waller Memorial Fund*, 1923.

DYCK, Anthony van, School of

24. The Virgin, Infant Christ and St. Catherine. Wood 39 x 32½ in. (Room 32.) *Presented in memory of Albert Arnold Sprague by Nancy Atwood Sprague*, 1915.

DYER, Charles Gifford—American, 1851-1912.

*514. A XVII Century Interior (Still Life). Signed Charles G. Dyer, Munich, 1877. Canvas 37 x 28 in. *Bequest of Henry W. King*, 1902.

EARL, Ralph—American, 1751-1801.

470. Mother and Child. Canvas 50 x 40 in. (Room 53.) *Presented through the Friends of American Art by William O. Goodman*, 1922.

EAST, Alfred—English, 1849-1913.

321. The Morning Moon. Signed Alfred East. Canvas 39¾ x 50¼ in. (Room 4.) *Presented by Ira Nelson Morris*, 1910.

ELLIOTT, Charles Loring—American, 1812-1868.

515. H. W. Hewitt (Portrait). Canvas 27 x 21¾ in. (Room 53.) *Purchased from the H. J. Willing Fund*, 1902.

ENNIS, George Pearse—American, 1884—.

IV. The Toll Bridge. Signed Ennis. Water color 15½ x 19¾ in. (Room 44.) *Charles E. Kremer Purchase Prize*, 1922.

ESPAGNAT, Georges d'—French, 1870—.

*754. Woods: Village Church in Background. Signed with monogram G d E. Canvas 27 x 33 in. *W. W. Kimball Collection*, 1922.

FAED, John—British (Scottish), 1820-1902.

160. The Young Duchess. Signed J. Faed, '70. Canvas 46 x 36 in. (Room 40.) *A. A. Munger Collection*, 1901. (Illus. p. 38.)

FANTIN-LATOUR, Henri—French, 1836-1904.

337. Edouard Manet (Portrait). Signed "à mon ami Manet, Fantin, 1867." Canvas 46 x 35½ in. (Room 41.) *Purchased from the Stickney Fund*, 1904. (Illus. p. 61.)

FERRARIS, Artur de—Hungarian, 1856—.

772. W. W. Kimball (Portrait). Canvas 41 x 33 in. (Room 27.) *W. W. Kimball Collection*, 1922.

*264. Samuel Mays Nickerson (Portrait), trustee of the Art Institute 1879-1914. Signed Ferraris, 1901. Canvas 30 x 24 in. *Presented by Mr. and Mrs. S. M. Nickerson*, 1901.

FLES, Etha—Dutch, 1857—.

*278. Winter Evening. Signed Etha Fles. Pastel 7⅜ x 13¼ in. *Nickerson Collection*, 1900.

FLINT, W. Russell—British, 1880—.

* V. Golden Sands, Bamburgh. Signed W. Russell Flint. Water color 19¾ x 26½ in. *Presented by Mr. and Mrs. L. L. Valentine*, 1923.

* VI. Wet Sands, Bamburgh. Signed W. Russell Flint. Water color 19¾ x 26⅜ in. *Brown and Bigelow Purchase Prize*, 1922.

FOOTE, Mary—American Contemporary.

*381. An Old Lady (Portrait). Signed Mary Foote. Canvas 36 x 25 in. *Presented by the Friends of American Art*, 1913.

FORAIN, Jean Louis—French, 1852—.

*623. Sentenced for Life. Signed Forain. Canvas 25½ x 31½ in. *Presented by Joseph Winterbotham*, 1923. (Illus. p. 72.)

FORBES, James—Scottish, born about 1800.

322. Alexander N. Fullerton, father of the donor (Portrait). Canvas 52⅜ x 39½ in. (Fullerton Hall Foyer.) *Presented by Charles W. Fullerton*, 1898.

FORTUNY y CARBO, Mariano—Spanish, 1838-1874.

*127. Cavalier. Wood 5⅜ x 4 in. *Henry Field Memorial Collection*, 1917.

FOSTER, Ben—American, 1852—.

382. Litchfield Hills. Signed Ben Foster. Canvas 42⅛ x 36⅛ in. (Room 52.) *Presented by the Friends of American Art*, 1913.

FRAZIER, John Robinson—American, 1889—.

*VII. Goulart House, Provincetown, R. I. Water color 15 x 18 in. *Mr. and Mrs. F. G. Logan Purchase Prize*, 1922.

FREER, Frederick Warren—American, 1849-1908.

516. Charles W. Fullerton (Portrait), founder of Fullerton Memorial Hall. Canvas 52 x 41½ in. (Fullerton Hall Foyer.) *Presented by Martha S. Hill*, 1901.

FRIESEKE, Frederick Carl—American, 1874—.

903. Lady Trying on a Hat. Signed F. C. Frieseke, 1909. Canvas 64 x 51 in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

383. On the Bank. Signed F. C. Frieseke. Canvas 40½ x 57½ in. (Room 48.) *Presented by the Friends of American Art*, 1916.

FROMENTIN, Eugène—French, 1820-1876.

154. The Combat. Signed Eugène Fromentin. Canvas 65 x 44 in. (Room 40.) *A. A. Munger Collection*, 1901.

*229. On the Nile, near Philae. Signed Eug. Fromentin, '71. Canvas 24¾ x 43½ in. *Nickerson Collection*, 1900.

128. Women of the Ouled Nayls, Sahara. Signed Eug. Fromentin. Canvas 43⅜ x 28½ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

FULLER, George—American, 1822-1884.

384. Examination of Witnesses in a Trial for Witchcraft. Canvas 36 x 54 in. (Room 53.) *Presented by the Friends of American Art*, 1917.

444. Psyche. Signed G. Fuller. Composition board 36 x 28 in. (Room 53.) *Presented by the Friends of American Art*, 1918.

GABRIEL, Paul Josef Constantin—Dutch, 1828-1903.

*279. Windmills in Holland. Signed Gabriel f. Water color 9⅛ x 22½ in. *Nickerson Collection*, 1900.

GAINSBOROUGH, Thomas—English, 1727-1788.

755. Countess of Bristol (Portrait). Canvas 35 x 28 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 30.)

756. Skirts of the Wood. Canvas 16 x 21 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 31.)

GAISSER, Max—German, 1857—.

*230. In Doubt. Panel 15⅝ x 19⅝ in. *Nickerson Collection*, 1900.

GARBER, Daniel—American, 1880—.

385. Hills of Byram. Signed Daniel Garber. Canvas 42 x 46½ in. (Room 48.) *Presented by the Friends of American Art*, 1910. (Illus. p. 113.)

386. Towering Trees. Signed Daniel Garber, 1911. Canvas 54¼ x 55¼ in. (Room 46.) *Presented by the Friends of American Art*, 1911.

GASPARD, Léon—Russian, 1882—.

*356. To the Dance (Apaches). Signed Léon Gaspard, Taos, 1919. Canvas 32½ x 36½ in. *Presented by twenty Friends of the Artist*, 1920.

GAUGUIN, Paul—French, 1848-1903.

624. Te Burao (Landscape). Signed P. Gauguin, '92. Canvas 26¼ x 35 in. (Room 45.) *Presented by Joseph Winterbotham*, 1923. (Illus. p. 71.)

GAY, Walter—American, 1856—.

*387. The Commode. Signed Walter Gay. Canvas 26 x 21½ in. *Presented by the Friends of American Art*, 1914.

GÉRÔME, Jean Léon—French, 1824-1904.

*231. Albanian Girl. Signed J. L. Gérôme. Canvas 17⅛ x 14 in. *Nickerson Collection*, 1900.

159. The Grief of the Pasha. Signed J. L. Gérôme. Canvas 36⅜ x 29 in. (Room 40.) *A. A. Munger Collection*, 1901.

GIFFORD, Sanford Robinson—American, 1823-1880.

*232. Sunset on the Lake, Italy. Signed S. R. Gifford, 1859. Canvas 11⅞ x 20¼ in. *Nickerson Collection*, 1900.

GILES, Howard—American, 1876—.

445. MacMahan's, Maine. Signed H. Giles. Canvas 30 x 30 in. (Room 46.) *Presented by the Friends of American Art*, 1917.

VIII. Shore Line. Water Color 11½ x 15¼ in. (Room 44.) *Charles E. Kremer Purchase Prize*, 1921.

GIORDANO, Luca—Spanish, 1632-1705.

49. Democritus, the Laughing Philosopher. Canvas 34½ x 29½ in. (Room 3.) *Presented in memory of Samuel Gans by his Heirs*, 1917.

48. Heraclitus, the Weeping Philosopher. Canvas 34½ x 29½ in. (Room 3.) *Presented in memory of Samuel Gans by his Heirs*, 1917.

GLACKENS, William J.—American, 1870—.

*471. Chez Mouquin. Signed W. Glackens, '05. Canvas 48 x 39 in. *Presented by the Friends of American Art*, 1925.

GRABACH, John R.—American, 1886—.

*472. Washday in Spring. Signed John R. Grabach. Canvas 30¾ x 29 in. *Presented by the Friends of American Art*, 1924.

GRAYSON, Clifford P.—American, 1857—.

*300. Rainy Day at Pont-Aven, Brittany. Signed Clifford P. Grayson, 1882. Canvas 44½ x 65 in. *Presented by Mrs. Charles J. Singer*, 1896.

GROVER, Oliver Dennett—American, 1861—.

389. June Morning, Lake Orta. Signed Oliver Dennett Grover, 1913. Canvas 38⅛ x 47 in. (Room 46.) *Presented by the Friends of American Art*, 1913.

*388. Mountain, Sea and Cloud. Signed Oliver Dennett Grover, 1911. Canvas 24 x 30 in. *Presented by the Friends of American Art*, 1913.

HACKER, Arthur—English, 1858-1919.

324. The Cradle Song. Signed Arthur Hacker. Canvas 57½ x 47 in. (Room 3.) *Presented by William T. Fenton*, 1914.

HALS, Frans—Dutch, c.1580-1666.

13. Harmen Hals, the Artist's Son (?) (Portrait). Signed with monogram and inscription AETA. 32, 1644. Canvas 32½ x 25½ in. (Room 32.) *Presented by Charles L. Hutchinson*, 1894. (Illus. p. 9.)

HARDING, Chester—American, 1792-1866.

518. George Hallett (Portrait). Wood 27½ x 22½ in. (Room 53.) *Purchased from the Samuel P. Avery Fund*, 1915.

517. Mrs. George Hallett (Portrait). Wood 28 x 23 in. (Room 53.) *Purchased from the Samuel P. Avery Fund*, 1915.

HARRISON, Thomas Alexander—American, 1853—.

519. The Amateurs. Signed Alexander Harrison, 1882 (or 1883). Canvas 57¾ x 91 in. (Room 40.) *Presented by Subscription*, 1883. (Illus. p. 97.)

HART, James M.—American, 1828-1901.

234. Oaks in Autumn. Signed James M. Hart, '88 (?). Canvas 16 x 21 in. (Room 42.) *Nickerson Collection*, 1900.

HART, William—American, 1823-1894.

*305. The Coming Storm. Canvas 20 x 32 in. *Bequest of Lucretia J. Tilton*, 1907.

*520. LANDSCAPE WITH CATTLE. Signed Wm. Hart, 1884. Canvas 36 x 29 in. *Bequest of Catherine M. White*, 1899.

HASSAM, Childe—American, 1859—.

390. AGAINST THE LIGHT. Signed Childe Hassam, 1910. Canvas 29¼ x 24¼in. (Room 46.) *Presented by the Friends of American Art*, 1911.

904. CATHEDRAL SPIRES, SPRING MORNING. Signed Childe Hassam, 1909. Canvas 35¼ x 25⅜ in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

905. THE WILLOWS. Signed Childe Hassam, 1912. Canvas 25 x 27 in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

HAWTHORNE, Charles Webster—American, 1872—.

391. LITTLE SYLVIA. Signed by C. W. Hawthorne. Wood 40 x 40 in. (Room 1.) *Presented by the Friends of American Art*, 1912.

446. ALBIN POLASEK, SCULPTOR (Portrait). Signed C. W. Hawthorne. Canvas 40 x 40 in. (Room 41.) *Presented by the Friends of American Art*, 1917. (Illus. p. 109.)

473. SELECTMEN OF PROVINCETOWN. Canvas 48½ x 59¾ in. (Room 46.) *Presented by the Friends of American Art*, 1924.

HEALY, George Peter Alexander—American, 1813-1894.

521. ARMENIAN FATHERS. Canvas 54 x 40 in. (Room 53.) *Presented by the Artist*, 1879.

522. GEORGE P. A. HEALY (Portrait). Signed G. P. A. Healy, 1873. Canvas 29¾ x 24⅜ in. (Room 41.) *Presented by George L. Healy*, 1913.

523. MRS. GEORGE P. A. HEALY (Portrait). Signed G. P. A. Healy, 1873. Canvas 30 x 24¾ in. (Room 53.) *Presented by George L. Healy*, 1913.

HÉBERT, Ernest—French, 1817-1908.

129. ON GUARD. Signed Hébert. Canvas 18¾ x 14⅜ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

HEITLAND, W. Emerton—American, 1893—.

IX. THE ROAD FROM CHESTER. Signed Heitland, '23. Water color 19 x 26 in. (Room 44.) *Purchased from the J. W. Loewenthal Fund*, 1924.

X. THE SHANTY, TAMPA, FLORIDA. Signed Heitland, 1922. Water color 16¾ x 18½ in. (Room 44.) *Brown and Bigelow Purchase Prize*, 1923.

HENDERSON, William Penhallow—American, 1877—.

*392. THE GREEN CLOAK. Canvas 40⅛ x 32 in. *Presented by the Friends of American Art*, 1913.

HENNER, Jean Jacques—French, 1829-1905.

*235. A BRUNETTE. Signed J. J. Henner. Canvas 18⅛ x 12⅝ in. *Nickerson Collection*, 1900.

HENRI, Robert—American, 1865—.

906. HERSELF. Signed Robert Henri. Canvas 31¼ x 26 in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924. (Illus. p. 107.)

907. HIMSELF. Signed Robert Henri. Canvas 31¼ x 26 in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

*393. YOUNG WOMAN IN BLACK. Signed Robert Henri. Canvas 77 x 38½ in. *Presented by the Friends of American Art*, 1911.

HIGGINS, W. Victor—American, 1884—.

*474. SPRING RAINS. Signed Victor Higgins. Canvas 40 x 43 in. *Presented by the Friends of American Art*, 1924. (Illus. p. 117.)

HITCHCOCK, George—American, 1850-1913.

524. FLOWER GIRL IN HOLLAND. Signed Geo. Hitchcock. Op. XXXV, 1887. Canvas 31 x 58¼ in. (Room 52a.) *Presented by Potter Palmer*, 1888.

HOBBEMA, Meindert—Dutch, 1638-1709.

16. THE WATER-MILL WITH THE GREAT RED ROOF. Signed Meindert Hobbema. Canvas 31¾ x 43⅞ in. (Room 32.) *Presented by Mr. and Mrs. Frank G. Logan*, 1903. (Illus. p. 19.)

757. WOODED LANDSCAPE WITH COTTAGE AND HORSEMAN. Signed M. Hobbema, 1663. Canvas 39 x 52 in. (Room 27.) *W. W. Kimball Collection*, 1922.

HOFFMAN, Harry Leslie—American, 1880(?)—.

447. THE COTTON GIN. Signed H. L. Hoffman, '19. Canvas 30 x 40 in. (Room 48.) *Presented by the Friends of American Art*, 1919.

HOMER, Winslow—American, 1836-1910.

394. WATCHING THE BREAKERS. Signed Homer, 1891. Canvas 30¼ x 40⅜ in. (Room 48.) *Presented by the Friends of American Art*, 1913. (Illus. p. 91.)

HOPKINS, James R.—American, 1878—.

395. A KENTUCKY MOUNTAINEER. Signed James R. Hopkins. Canvas 32 x 26 in. (Room 48.) *Presented by the Friends of American Art*, 1915. (Illus. p. 111.)

HORTER, C. Earle—American contemporary.

XI. NUDE RECLINING. Water color 11½ x 12½ in. (Room 44.) *Brown and Bigelow Purchase Prize*, 1923.

INMAN, Henry—American, 1801-1846.

448. WILLIAM INMAN (Portrait). Composition board 30 x 24½ in. (Room 53.) *Presented through the Friends of American Art by William O. Goodman*, 1917.

INNESS, George—American, 1825-1894.

593. AFTER A SUMMER SHOWER. Signed G. Inness, 1894. Canvas 32 x 42 in. (Room 51.) Thomas B. Clarke Collection, 1899. *Presented by Edward B. Butler*, 1911.

592. THE AFTERGLOW. Signed G. Inness, 1893. Canvas 30 x 25¼ in. (Room 51.) Charles L. Hutchinson Collection, 1911. *Presented by Edward B. Butler*, 1911.

582. AT NIGHT. Signed G. Inness, 1890. Canvas 22 x 27 in. (Room 51.) *Presented by Edward B. Butler*, 1911.

584. AUTUMN WOODS. Signed G. Inness. Canvas 29¼ x 45 in. (Room 51.) *Presented by Edward B. Butler*, 1911.

576. CATSKILL MOUNTAINS. Signed G. Inness, 1870. Canvas 48¼ x 72¼ in. (Room 51.) *Presented by Edward B. Butler*, 1911. (Illus. p. 88.)

585. DELAWARE VALLEY. Signed G. Inness. Composition board 15⅝ x 24 in. (Room 51.) *Presented by Edward B. Butler*, 1911.

589. EARLY MORNING, TARPON SPRINGS. Signed G. Inness, 1892. Canvas 42 x 32¼ in. (Room 51.) *Presented by Edward B. Butler*, 1911.

594. ETRETAT, NORMANDY, FRANCE. Signed G. Inness. Canvas 30 x 45¼ in. (Room 51.) *Presented by Edward B. Butler*, 1911.

583. EVENING LANDSCAPE. Signed G. Inness, 1890. Canvas 20 x 30 in. (Room 51.) *Presented by Edward B. Butler*, 1911.

590. THE HOME OF THE HERON. Signed G. Inness, 1893. Canvas 30 x 45 in. (Room 51.) *Presented by Edward B. Butler*, 1911.

591. IN THE VALLEY. Signed G. Inness, 1893. Canvas 24 x 36¼ in. (Room 51.) *Presented by Edward B. Butler*, 1911.

586. LANDSCAPE NEAR MONTCLAIR, NEW JERSEY. Signed G. Inness. Canvas 15 x 26⅛ in. (Room 51.) *Presented by Edward B. Butler*, 1911.

579. LANDSCAPE, SUNSET. Signed G. Inness, 1887. Canvas 22½ x 36¼ in. (Room 51.) *Presented by Edward B. Butler*, 1911.

*236. LANDSCAPE, SUNSET. Signed G. Inness, 1870. Canvas 15 x 23¾ in. *Nickerson Collection*, 1900.

595. THE LONE FARM. Signed G. Inness, 1892. Canvas 30 x 45 in. (Room 51.) *Presented by Edward B. Butler*, 1911.

580. MILL POND. Signed G. Inness, 1889. Canvas 37½ x 29 in. (Room 51.) Thomas B. Clarke Collection, 1899. *Presented by Edward B. Butler*, 1911.

587. MOONRISE. Signed G. Inness, 1891. Canvas 30 x 25 in. (Room 51.) *Presented by Edward B. Butler*, 1911.

*596. A SILVER MORNING, 1884. Canvas 35 x 45 in. *Presented by Mr. and Mrs. Edward B. Butler*, 1924.

578. THE STORM. Signed G. Inness, 1876. Canvas 25⅜ x 38¼ in. (Room 51.) *Presented by Edward B. Butler*, 1911. (Illus. p. 89.)

575. SUMMER IN THE CATSKILLS. Signed G. Inness, 1867. Canvas 20 x 30 in. (Room 51.) William T. Evans Collection, 1900. *Presented by Edward B. Butler*, 1911.

581. SUNSET IN THE VALLEY. Signed G. Inness, 1890. Canvas 22¼ x 36¼ in. (Room 51.) Thomas B. Clarke Collection, 1899. *Presented by Edward B. Butler*, 1911.

588. THREATENING. Signed G. Inness, 1891. Canvas 30¼ x 45¾ in. (Room 51.) Thomas B. Clarke Collection. *Presented by Edward B. Butler*, 1911.

577. TWILIGHT IN ITALY. Signed G. Inness, 1874. Wood 16½ x 25⅞ in. (Room 51.) *Presented by Edward B. Butler*, 1911.

IPSEN, Ernest L.—American, 1869—.

*525. BENJAMIN FRANKLIN FERGUSON, founder of the Ferguson Fund. Signed E. L. Ipsen, 1899. Canvas 30 x 25 in. *Presented by Mary Ferguson Olden*, 1911.

IRVINE, Wilson H.—American, 1869—.

396. AUTUMN. Signed Irvine. Canvas 32 x 40 in. (Room 3.) *Presented by the Friends of American Art*, 1915.

ISABEY, Eugène—French, 1803-1886.

*172. THE TEMPEST. Signed E. I. Wood 25⅝ x 16⅝ in. *A. A. Munger Collection*, 1901.

JACKSON, John—English, 1778-1831.

326. AN ENGLISH GENTLEMAN (Portrait). Canvas 27 x 23⅜ in. (Room 27.) *Bequest of Mrs. G. P. A. Healy*, 1905. (Illus p. 35.)

325. JOHN JACKSON (Portrait). Canvas 30 x 24¾ in. (Room 27.) *Bequest of Mrs. G. P. A. Healy*, 1905.

JACQUE, Charles Emile—French, 1813-1894.

*178. FEEDING TIME. Signed Ch. Jacque. Wood 12⅛ x 9½ in. *A. A. Munger Collection*, 1901.

*280. SHEPHERDESS AND SHEEP. Signed Ch. Jacque. Pastel 20⅜ x 36¼ in. *Nickerson Collection*, 1900.

*619. SHEPHERDESS AND SHEEP; WOOD PASTURE. Signed Charles Emile Jacque. Canvas 17½ x 26 in. *Bequest of Mrs. J. C. Black*, 1921.

JACQUET, Jean Gustave—French, 1846-1909.

*237. YOUNG WOMAN. Signed G. Jacquet. Wood 13⅝ x 10⅜ in. *Nickerson Collection*, 1900.

JETTEL, Eugen—Austrian, 1845-1901.

*238. GRAY DAY IN HOLLAND. Signed Eugène Jettel, Paris. Wood 14⅜ x 24 in. *Nickerson Collection*, 1900.

338. MARSHES IN THE NORTH OF HOLLAND. Signed Eugène Jettel, Paris, 1883. Canvas 33⅝ x 47⅞ in. (Room 4.) *Presented by P. C. Hanford*, 1890.

JOHANSEN, John Christen—American, 1876—.

397. PIAZZA SAN MARCO. Signed J. C. Johansen, 1908, Venice. Canvas 29½ x 39½ in. (Room 46.) *Presented by the Friends of American Art*, 1911.

JOHNSON, Eastman—American, 1824-1906.

822. CORN HUSKING. Signed E. Johnson, 1876. Canvas 31½ x 50 in. (Room 53.) *Palmer Collection*, 1922. (Illus. p. 87.)

*572. EASTMAN JOHNSON (Portrait). Canvas 15 x 11¾ in. *Presented by Mrs. Arthur Meeker*, 1924.

526. EASTMAN JOHNSON (Portrait). Inscribed to G. P. A. Healy, May, 1889. Canvas 18 x 14 in. (Room 41.) *Bequest of Mrs. G. P. A. Healy*, 1905.

JUNGHANNS, Julius Paul—German, 1876—.

618. MEMORIES OF THE TYROL. Signed Julius P. Junghanns. Canvas 55 x 83¾ in. (Room G 61.) *Presented by Joseph Winterbotham*, 1922. (Illus. p. 24.)

KEITH, William—American, 1839-1911.

*398. THE COMING STORM. Signed W. Keith, S. F. Canvas 25 x 30 in. *Presented by the Friends of American Art*, 1911.

KENT, Rockwell—American, 1882—.

573. MOUNT EQUINOX, WINTER (Vt.). Signed Rockwell Kent, Vermont, 1921. Canvas 33¼ x 43½ in. (Room 45.) *Presented by Mrs. Gertrude Vanderbilt Whitney*, 1923. (Illus. p. 112.)

KNAUS, Ludwig—German, 1829-1910.

130. THE POTATO HARVEST. Signed L. Knaus, 1889. Wood 33½ x 47¼ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

KOEKKOEK, Barend Cornelis—Dutch, 1803-1862.

*180. A GATHERING STORM IN FLANDERS. Signed B. C. Koekkoek, 1852. Wood 28½ x 40 in. *A. A. Munger Collection*, 1901.

KROLL, Leon—American, 1884—.

*399. NORTH RIVER FRONT. Signed Kroll, 1914. Canvas 48½ x 35½ in. *Presented by the Friends of American Art*, 1915.

*449. Leo Ornstein at the Piano. Signed Kroll, 1918. Canvas 34 x 40 in. *Presented by the Friends of American Art*, 1919. (Illus. p. 119.)

LACHMAN, Harry B.—American, 1886—.

450. St. Nicolas du Chardonnet, Paris. Signed Harry B. Lachman. Canvas 36 x 36 in. (Room 52.) *Presented by the Friends of American Art*, 1920.

451. The Tower, Cormery. Signed Harry B. Lachman, '18. Canvas 36 x 28½ in. (Room 48.) *Presented through the Friends of American Art by Arthur Meeker*, 1920.

LAMORINIÈRE, Jean Pierre François—Belgian, 1828-1911.

*241. View near Antwerp. Signed Fçois Lamorinière, 1870. Wood 20½ x 31¾ in. *Nickerson Collection*, 1900.

LATHROP, William Langdon—American, 1859—.

908. Golden Fields. Signed W. L. Lathrop. Canvas 24¼ x 29¼ in. (Room 47.) *Walter H. Schulze Memorial, presented by Mr. and Mrs. Paul Schulze*, 1924.

LA TOUCHE, Gaston—French, 1854-1913.

610. Hunting (La Chasse). Signed Gaston La Touche. Canvas 72 x 80 in. (Room G61.) *Purchased from the Sidney A. Kent Fund*, 1921.

LAWRENCE, Sir Thomas—English, 1769-1830.

758. Mrs. Wolff (Portrait), 1815. Canvas 50 x 39 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 34.)

LAWSON, Ernest—American, 1873—.

458. Ice-bound Falls. Signed E. Lawson, 1919. Canvas 39½ x 50 in. (Room 48.) *Presented by the Friends of American Art*, 1921.

LEBRUN, Charles—French, 1619-1690.

* 52. The Family of Darius at the Feet of Alexander. Canvas 50 x 65 in. *Presented by R. Hall McCormick*, 1905.

LeNAIN BROTHERS—French, XVII Century.

59. The Peasant Family (La Famille de paysans). Canvas 38½ x 40 in. (Room 42.) *Purchased from the Robert Alexander Waller Memorial Fund*, 1923. (Illus. p. 43.)

LÉPINE, Stanislas—French, 1836-1892.

339. River View. Signed S. Lépine. Canvas 11 x 21 in. (Room 4.) *Presented by Mrs. Sarah C. Taylor*, 1907.

LE SIDANER, Henri—French, 1862—.

611. Canal and Houses. Signed Le Sidaner. Canvas 29½ x 37 in. (Room 45.) *Purchased from the Lois H. Culver Memorial Fund*, 1921.

LESLIE, Charles Robert—American, 1794-1859.

*478. James William Wallack (the Actor). Canvas 30 x 24¾ in. *Presented through the Friends of American Art by William O. Goodman*, 1923.

LHERMITTE, Léon Augustin—French, 1844—.

616. Cowherd; River; Landscape. Signed L. Lhermitte, 1904. Pastel 35 x 46 in. (Room 45.) *Bequest of Mrs. J. C. Black*, 1921.

*281. An Interior in Normandy. Signed L. Lhermitte. Pastel 11⅜ x 16 in. *Nickerson Collection*, 1900.

LIE, Jonas—American, 1880—.

*400. AFTERGLOW. Signed Jonas Lie. Canvas 50 x 60 in. *Presented by the Friends of American Art*, 1914.

McEWEN, Walter—American, 1860—.

170. THE JUDGMENT OF PARIS. Signed W. McEwen. Canvas 36¾ x 50¼ in. (Room 40.) *A. A. Munger Collection*, 1901.

*529. WOMAN OF THE EMPIRE. Signed McEwen. Canvas 74¼ x 33½ in. *Presented by Mrs. Charles J. Singer*, 1903.

McLANE, Myrtle Jean—American, 1878—.

402. VIRGINIA AND STANTON ARNOLD (Portraits). Signed M. Jean McLane. Canvas 49½ x 40 in. (Room 1.) *Presented by the Friends of American Art*, 1914.

MADRAZO, Raimundo de—Spanish, 1841-1920.

*263. MRS. SAMUEL MAYS NICKERSON (Portrait). Signed R. Madrazo, 1901. Canvas 30 x 24 in. *Nickerson Collection*, 1900.

MAES, Nicolaes—Dutch, 1632-1693.

7. PORTRAIT OF A MAN. Canvas 40½ x 31 in. (Room H 17.) *Presented by Kate S. Buckingham*, 1923. (Illus. p. 17.)

MAKART, Hans—Austrian, 1840-1884.

*168. TREASURES OF THE SEA. Canvas 15⅞ x 41⅝ in. *A. A. Munger Collection*, 1901.

MAKOWSKI, Constantin Egorovitch—Russian, 1839-1915.

*156. ALEXANDROVNA. Canvas 29½ x 25 in. *A. A. Munger Collection*, 1901.

MANET, Edouard—French, 1832-1883.

824. BOULOGNE ROADSTEAD (La Sortie du port de Boulogne). Signed Manet. Canvas 28 x 35½ in. (Room 26.) *Palmer Collection*, 1922.

823. THE RACE COURSE AT LONGCHAMP. Signed Manet. Canvas 17 x 33 in. (Room 26.) *Palmer Collection*, 1922. (Illus. p. 60.)

340. THE PHILOSOPHER. Signed M. Canvas 74 x 43 in. (Room 40.) *Purchased from the Alexander A. McKay Fund for the Munger Collection*, 1918. (Illus. p. 59.)

MARCHAND, Jean—French, 1883—.

*600. THE REFUGEE (La Réfugiée). Canvas 32 x 24 in. *Purchased from the H. J. Willing Fund*, 1921.

MARIS, Jacobus—Dutch, 1837-1914.

191. THE NURSE. Signed J. Maris. Canvas 32¼ x 28¾ in. (Room 40.) *Purchased from the Alexander A. McKay Fund for the Munger Collection*, 1922. (Illus. p. 20.)

MARIS, Willem—Dutch, 1844-1910.

*282. FARM IN HOLLAND. Signed Willem Maris. Water color 15¼ x 20¼ in. *Nickerson Collection*, 1900.

MAROLD, Ludek—Czecho-Slovak, 1865-1898.

*XII. THE MEETING. Signed Marold. Water color 17 x 12¾ in. *Presented by Chicago Friends of Czecho-Slovak Art*, 1922.

MASSYS, Quentin—Flemish, 1466-1530.

6. Man with a Pink. Wood 17¼ x 11½ in. (Room 32.) *Presented by John J. Glessner*, 1905. (Illus p. 7.)

MATISSE, Henri—French, 1869—.

*615. By the Window (Près de la fenêtre). Canvas 36 x 28 in. *Presented by Joseph Winterbotham*, 1921.

MAUFRA, Maxime—French, 1862-1918.

342. Douarnenez, la Ville Eclairée. Signed Maufra, '97. Canvas 23½ x 29 in. (Offices.) *Presented by Durand-Ruel*, 1906.

MAX, Gabriel—Austrian, 1840-1915.

*173. First Sorrow. Canvas 19⅝ x 15⅝ in. *A. A. Munger Collection*, 1901.

*242. Inspiration. Canvas 9⅞ x 13½ in. *A. A. Munger Collection*, 1901.

MAZZANOVICH, Lawrence—American, 1871—.

*401. April Twentieth. Signed Mazzanovich. Canvas 30 x 30 in. *Presented by the Friends of American Art*, 1911.

MEAKIN, Lewis Henry—American. Died 1917.

403. In British Columbia. Signed L. H. Meakin. Canvas 34⅛ x 44¼ in. (Room 4.) *Presented by the Friends of American Art*, 1913.

MEISSONIER, Ernest—French, 1815-1891.

174. The Vidette. Signed Meissonier. Canvas 41¾ x 55⅞ in. (Room 40.) *A. A. Munger Collection*, 1901.

MELCHERS, Julius Gari—American, 1860—.

530. Charles Lawrence Hutchinson (Portrait), president of the Art Institute 1902-1924. Signed Gari Melchers. Canvas 40 x 39 in. (Room 32.) *Presented by Friends of the Art Institute*, 1902: *Edward E. Ayer, Adolphus C. Bartlett, A. G. Becker, John C. Black, Chauncey J. Blair, Clarence Buckingham, Edward B. Butler, Charles Counselman, John H. Dwight, E. G. Foreman, W. A. Fuller, J. J. Glessner, Ernest A. Hamill, C. H. McCormick, John J. Mitchell, Martin A. Ryerson, Byron L. Smith, Albert A. Sprague, Charles H. Wacker, W. B. Walker.*

METCALF, Willard Leroy—American, 1858-1925.

*404. Icebound. Signed W. L. Metcalf, 1909. Canvas 28 x 26⅛ in. *Presented by the Friends of American Art*, 1910.

METTLING, Louis—French, 1847-1904.

244. A Song and a Bottle. Signed Mettling, '73. Wood 12¼ x 16⅛ in. (Room 42.) *Nickerson Collection*, 1900.

343. The Water-Carrier. Signed L. Mettling, '82. Canvas 82¾ x 53⅛ in. (Room 3.) *Presented by Mrs. O. W. Meysenburg*, 1898.

MEULEN, François Pieter ter—Dutch, 1834—.

*283. Landscape with Sheep. Signed ter Meulen. Water color 13 x 27⅛ in. *Nickerson Collection*, 1900.

MICHEL, Georges—French, 1763-1843.

245. The Old Castle. Canvas 20⅜ x 29⅞ in. (Room 42.) *Nickerson Collection*, 1900.

MICHETTI, Francesco Paolo—Italian, 1851—.

157. Springtime and Love. Signed P. Michetti, '78. Canvas 37½ x 72¾ in. (Room 40.) *A. A. Munger Collection*, 1901. (Illus. p. 4.)

MIERIS, Willem van—Dutch, 1662-1747.

8. The Happy Mother. Wood 22⅝ x 18⅞ in. (Room 32.) *Presented by Edison Keith*, 1890.

MILLER, Richard E.—American, 1875—.

405. Sunlight. Signed Miller. Canvas 45 x 57½ in. (Room 48.) *Presented by the Friends of American Art*, 1915.

MILLET, Jean François—French, 1814-1875.

131. Bringing Home the New-Born Calf. Signed J. F. Millet. Canvas 32 x 39⅜ in. (Room 38.) *Henry Field Memorial Collection*, 1917. (Illus. p. 51.)

827. First Madame Millet (Virginie Ono). Canvas 20 x 24 in. (Room 25.) *Palmer Collection*, 1922.

826. In Auvergne (Paysage d'Auvergne). Signed J. F. Millet. Canvas 31¼ x 38½ in. (Room 25.) *Palmer Collection*, 1922.

759. The Keeper of the Herd; Sunset. Signed J. F. Millet. Canvas 28 x 36 in. (Room 27.) *W. W. Kimball Collection*, 1922.

825. Little Shepherdess (Petite bergère). Signed J. F. Millet. Canvas 14 x 10 in. (Room 25.) *Palmer Collection*, 1922.

828. Rail-Splitter (Le Bûcheron). Signed J. F. Millet. Canvas 31½ x 25 in. (Room 25.) *Palmer Collection*, 1922.

829. Sheep Shearers (La Tondeuse). Signed J. F. Millet. Canvas 16 x 10 in. (Room 25.) *Palmer Collection*, 1922. (Illus. p. 50.)

132. Woman Feeding Chickens. Signed J. F. Millet. Canvas 18⅛ x 15 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

MONET, Claude—French, 1840—.

830. Antibes, Trees near the Mediterranean Sea (Arbres au bord de la mer). Signed Claude Monet, '84. Canvas 25½ x 32 in. (Room 26.) *Palmer Collection*, 1922.

831. Argenteuil-sur-Seine. Signed Cl. Monet, 1868. Canvas 32 x 39 in. (Room 26.) *Palmer Collection*, 1922. (Illus. p. 62.)

832. Boats in Winter Quarters (Calages d'Etretat). Signed Claude Monet, '85. Canvas 28½ x 36½ in. (Room 26.) *Palmer Collection*, 1922. (Illus. p. 63.)

*761. Bordighera, 1884. Signed Claude Monet, '84. Canvas 23 x 29 in. *W. W. Kimball Collection*, 1922.

*344. The Cliffs at Trouville. Signed Claude Monet, '96. Canvas 25¾ x 39½ in. *Purchased from the Stickney Fund*, 1903.

833. Etretat, Morning (Matin au bord de la mer, Etretat). Signed Claude Monet, '83. Canvas 25 x 32 in. (Room 26.) *Palmer Collection*, 1922.

*762. A Field of Flowers in France. Signed Monet. Canvas 25 x 38 in. *W. W. Kimball Collection*, 1922.

834. Figures in Sunshine. Signed Claude Monet, '87. Canvas 28 x 35½ in. (Room 26.) *Palmer Collection*, 1922.

835. Haystacks in Winter (Meules: soleil couchant). Signed Claude Monet, '91. Canvas 23½ x 39½ in. (Room 26.) *Palmer Collection*, 1922.

760. NYMPHAEA; WATERSCAPE. Signed Claude Monet, 1907. Canvas 36 x 52 in. (Room 45.) *W. W. Kimball Collection*, 1922.

836. TORRENT, DAUPHINÉ (Montagnes). Signed Claude Monet. Canvas 25½ x 36½ in. (Room 26.) *Palmer Collection*, 1922.

MORET, Henry—French, 1854-1913.

345. HARBOR AT BELON, BRITTANY (La Barre de Belon, Finistère). Signed Henry Moret, '97. Canvas 29 x 36 in. (Offices.) *Presented by Durand-Ruel*, 1906.

MORISOT, Berthe—French, 1841-1895.

625. WOMAN AT HER TOILET (Femme à sa toilette). Signed Berthe Morisot. Canvas 23¾ x 31¾ in. (Room 39.) *Purchased from the Stickney Fund*, 1924. (Illus. p. 65.)

MUNKACSY, Mihaly (Michael Lieb)—Hungarian, 1844-1900.

163. THE WRESTLER'S CHALLENGE. Signed Munkacsy, M. Wood 34¾ x 51¼ in. (Room 40.) *A. A. Munger Collection*, 1901.

MUNN, Adeline—American, 1873—.

*561. GEORGE B. HARRIS (Portrait). Canvas 29½ x 24½ in. *Bequest of George B. Harris*, 1921.

MURPHY, Hermann Dudley—American, 1867—.

*531. MOUNT MONADNOCK. Signed Murphy. Canvas 20 x 27 in. *Purchased from the B. F. Ferguson Annuity Fund*, 1908.

480. HENRY OSSAWA TANNER (Portrait). Signed M. Canvas 37 x 28 in. (Room 41.) *Presented by the Friends of American Art*, 1924.

574. CHARLES S. WOODBURY (Portrait). Signed 19 (M) '06. Canvas 29½ x 24½ in. (Room 41.) *Charles S. Peterson Purchase Prize*, 1922.

MURPHY, John Francis—American, 1853-1921.

553. EVENING. Signed J. Francis Murphy, '93. Canvas 8½ x 12½ in. (Room 52a.) *Presented by Wallace L. De Wolf*, 1919.

406. HILLTOP. Signed J. Francis Murphy, 1919. Canvas 24½ x 36 in. (Room 46.) *Presented by the Friends of American Art*, 1911.

MYERS, Jerome—American, 1867—.

481. THE END OF THE STREET. Signed Jerome Myers, N. Y., 1922. Canvas 24½ x 29½ in. (Room 48.) *Presented by the Friends of American Art*, 1923.

NEAL, David Dalhoff—American, 1837-1915.

*265. INTERIOR OF ST. MARK'S, VENICE. Signed David Neal, München, 1869. Canvas 72½ x 58⅛ in. *Nickerson Collection*, 1900.

NEER, Aert van der—Dutch, 1603-1677.

17. RIVER VIEW BY MOONLIGHT. Canvas 25⅝ x 33¾ in. (Room 32.) *Presented by Mr. and Mrs. La Verne W. Noyes*, 1919.

NEUHUYS, Jozef Hendrikus—Dutch, 1841-1890.

*284. LANDSCAPE WITH WINDMILLS, HOLLAND. Signed Jozef Neuhuys. Water color 8¼ x 12⅞ in. *Nickerson Collection*, 1900.

NEUVILLE, Alphonse Marie de—French, 1836-1885.

*223. THE OUTPOST. Signed A. de Neuville, 1882. Canvas 19⅜ x 15½ in. *Nickerson Collection*, 1900.

169. THE PIECE IN DANGER. Signed A. de Neuville, 1883. Canvas 47½ x 37⅞ in. (Room 40.) *A. A. Munger Collection*, 1901.

NORTON, John Warner—American, 1876—.

482. LIGHT AND SHADOW. Signed Norton. Canvas 35½ x 41½ in. (Room 52.) *Presented by the Friends of American Art*, 1924.

NOURSE, Elizabeth—American, 1860—.

532. MOTHER AND CHILDREN. Signed E. Nourse, '93. Canvas 46½ x 30½ in. (Room 4.) *Presented by Mrs. Charles E. Culver in memory of Charles E. Culver*, 1897.

OCHTERVELT, Jacobus—Dutch, before 1635-c.1700.

9. ELEGANT COMPANY. Canvas 18½ x 18½ in. (Room 27.) *Purchased from the E. M. Schapper Fund*, 1923. (Illus. p. 18.)

ORPEN, Sir William—Irish, 1878—.

327. A WOMAN IN GRAY. Signed Orpen. Canvas 74 x 49 in. (Room 39.) *Purchased from the Samuel P. Avery Fund*, 1912. (Illus. p. 40.)

OSTADE, Adriaen van—Dutch, 1610-1685.

1. THE GOLDEN WEDDING. Signed and dated 1674. Canvas 18⅛ x 16 in. (Room 32.) *Purchased from the George B. and Mary R. Harris Fund*, 1920. (Illus. p. 14.)

PALMA, Giacomo (Il Vecchio)—Venetian, 1480-1528.

40. WOMAN'S PORTRAIT. Canvas 30½ x 26 in. (Room 42.) *Purchased from the Simeon B. Williams Fund*, 1923. (Illus. p. 2.)

PARKER, Lawton S.—American, 1868—.

*407. MRS. RAY ATHERTON (Portrait). Signed Lawton Parker, 1914. Canvas 55 x 39 in. *Presented by the Friends of American Art*, 1916.

PASINI, Alberto—Italian, 1826-1899.

*247. THE MESSENGER. Signed A. Pasini, 1884. Canvas 18¼ x 15 in. *Nickerson Collection*, 1900.

PEARCE, Charles Sprague—American, 1851-1914.

533. BEHEADING OF JOHN THE BAPTIST. Signed Charles Sprague Pearce, Paris, 1881. Canvas 99¼ x 68¼ in. (Room 3.) *Purchased by subscription and presented*, 1882.

PEYRAUD, Frank C.—American, 1858—.

*408. AFTER RAIN, CHICAGO. Signed F. C. Peyraud, 1911. Canvas 36⅛ x 46⅛ in. *Presented by the Friends of American Art*, 1913.

PISSARRO, Camille—French, 1831-1903.

*763. BANKS OF RIVER. Signed C. Pissarro, 1877. Canvas 38 x 34 in. *W. W. Kimball Collection*, 1922.

837. LE CAFÉ AU LAIT. Signed C. Pissarro, 1881. Canvas 25 x 21½ in. (Room 26.) *Palmer Collection*, 1922.

838. PLACE DU HAVRE, PARIS. Signed C. Pissarro, '93. Canvas 24 x 29 in. (Room 26.) *Palmer Collection*, 1922.

839. VIEW OF OSNY, NEAR PONTOISE (Osny près Pontoise). Signed C. Pissarro, 1883. Canvas 22½ x 28½ in. (Room 26.) *Palmer Collection*, 1922.

840. WOMAN AT THE WELL (Femme au puits). Signed C. Pissarro, '82. Canvas 32 x 25¼ in. (Room 26.) *Palmer Collection*, 1922.

POGGENBEEK, George—Dutch, 1853-1903.

*285. Cows on the Highway. Signed Geo. Poggenbeek, '87. Water color 14⅜ x 20½ in. *Nickerson Collection*, 1900.

POOLE, Abram—American, 1882—.

465. Miss McFadden (Portrait). Canvas 28¼ x 23 in. (Room 48.) *Presented by the Friends of American Art*, 1921.

POTTHAST, Edward Henry—American, 1857—.

410. A Holiday. Signed E. Potthast. Canvas 30½ x 40½ in. (Room 3.) *Presented by the Friends of American Art*, 1915.

PRIMITIVE (Unknown)—Flemish School (Late).

* 31. Madonna and Child. Panel. *Presented by James B. Wilbur*, 1919.

PUTZ, Leo—German, 1869—.

626. On the Shore (Dame am Ufer). Signed Leo Putz, '09. Canvas 58½ x 54½ in. (Room 45.) *Presented by Joseph Winterbotham*, 1923. (Illus. p. 25.)

PUVIS de CHAVANNES, Pierre Cécile—French, 1824-1898.

346. The Fisherman's Family. Signed P. Puvis de Chavannes, 1887. Canvas 32½ x 28 in. (Room 39.) *Presented by Martin A. Ryerson*, 1915. (Illus. p. 55.)

627. Legend of St. Genevieve (Meeting of St. Genevieve and St. Germain with Frieze of Saints). Signed P. Puvis de Chavannes, '79. Canvas 30½ x 32⅝ x 52¾ x 32⅛ center 30½ x 35 r. panel 30½ x 32¾ x 52¾ x 35 x 52¾ x 32 in. (Room 39.) *Purchased from the Wirt D. Walker Fund*, 1923. (Illus. p. 56.)

841. The Sacred Grove. Signed P. Puvis de Chavannes. Canvas 35½ x 82 in. (Room 25.) *Palmer Collection*, 1922. (Illus. p. 57.)

PUY, Jean—French contemporary.

*612. Woman in Red. Signed J. Puy, 1912. Canvas 23½ x 19 in. *Purchased* 1921.

RAEBURN, Sir Henry—Scottish, 1756-1823.

330. Dr. Welsh Tennent (Portrait). Canvas 49 x 39 in. (Room 27.) *Presented in memory of R. Hall McCormick by Sarah L. McCormick*, 1920. (Illus. p. 33.)

RAFFAELLI, Jean François—French, 1850-1924.

842. Notre Dame de Paris. Signed J. F. Raffaelli. Canvas 29 x 25 in. (Room 25.) *Palmer Collection*, 1922.

843. Place de la Trinité, Paris, 1879. Signed J. F. Raffaelli. Canvas 29 x 28¾ in. (Room 25.) *Palmer Collection*, 1922. (Illus. p. 69.)

RAPHAEL—Italian, 1483-1520 (Copy).

55. Madonna of the Chair (Madonna della Sedia). Original in the Pitti Gallery, Florence, no. 151. Canvas circular diameter, 29½ in. (Ryerson Library.) *Presented by Mrs. H. B. Bergen*, 1901.

RAVLIN, Grace—American, 1865—.

*459. Chrysanthemums. Signed Ravlin. Canvas 26 x 21 in. *Presented by the Friends of American Art*, 1921.

*411. Procession of the Redentore, Venice. Signed Ravlin, V. '14. Canvas 25 x 23 in. *Presented by the Friends of American Art*, 1914.

REAM, Cadurcis Plantagenet—American, 1837-1917.

*534. Purple Plums (Prunes Monsieur). Signed C. P. Ream. Canvas 16 x 22 in. *Bequest of Catherine M. White*, 1899.

REDFIELD, Edward Willis—American, 1868—.

535. Center Bridge, Pa. Signed E. W. Redfield. Canvas 36 x 50 in. (Room 52a.) *Purchased from the W. Moses Willner Fund*, 1907.

REGNAULT, Henri—French, 1843-1871.

601. Young Woman's Portrait. Canvas 35½ x 28½ in. (Room 39.) *Purchased from the Stickney Fund*, 1921. (Illus. p. 68.)

REMBRANDT—Dutch, 1606-1669.

764. Harmen Gerritz. van Rijn (Rembrandt's Father). Signed with monogram Rd. Canvas 33 x 30 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 11.)

11. Young Girl at an Open Half-Door. Signed and dated 1645. Canvas 40⅝ x 34⅛ in. (Room 32.) *Presented by Martin A. Ryerson*, 1894. (Illus. p. 13.)

RENOIR, Auguste—French, 1841-1919.

844. Canoeists' Breakfast (Déjeuner de canotiers). Canvas 21½ x 25½ in. (Room 26.) *Palmer Collection*, 1922. (Illus. p. 67.)

845. Marine; the Wave. Signed Renoir, '79. Canvas 25½ x 39 in. (Room 26.) *Palmer Collection*, 1922.

846. Near the Lake (Au Bord du lac). Signed Renoir. Canvas 18 x 22 in. (Room 26.) *Palmer Collection*, 1922.

847. Two Little Circus Girls (Dans le cirque). Signed Renoir. Canvas 18 x 22 in. (Room 26.) *Palmer Collection*, 1922. (Illus. p. 66.)

REYNOLDS, Sir Joshua—English, 1723-1792.

765. Lady Sarah Bunbury Sacrificing to the Graces. Canvas 94 x 60 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 29.)

RIBOT, Augustin Théodule—French, 1823-1891.

248. The Music Lesson. Signed T. Ribot. Canvas 22½ x 16⅜ in. (Room 40.) *Nickerson Collection*, 1900. (Illus. p. 54.)

RICHARDS, William Trost—American, 1833-1905.

*249. The August Moon. Signed Wm. T. Richards, '89. Canvas 18 x 31⅞ in. *Nickerson Collection*, 1900.

RICO y ORTEGA, Martin—Spanish, 1850-1908.

250. Canal in Venice (Canaletto de Santi Apostoli). Signed Rico. Canvas 28¼ x 18⅝ in. *Nickerson Collection*, 1900.

*XIII. The House of Pilate. Water color 12¾ x 19¾ in. *Presented by Mr. and Mrs. Potter Palmer, Jr.*, 1922.

RIP, Willem Cornelis—Dutch, 1856—.

*286. Ducks in the Marsh. Water color 8⅞ x 13⅛ in. *Nickerson Collection*, 1900.

RITSCHEL, William—American, 1864—.

*412. Desert Wanderer, Navajo. Signed W. Ritschel, 1912. Canvas 48 x 38 in. *Presented by the Friends of American Art*, 1912.

909. The Play of the Waves, Carmel-by-the-Sea, California. Signed W. Ritschel. Canvas 49¼ x 60 in. (Room 47.) *Walter H. Schulze Memorial, presented by Mr. and Mrs. Paul Schulze*, 1924.

ROBERT, Hubert—French, 1733-1808.

349. The Fountains. Canvas 100 x 92 in. (Room 35.) *Presented by William G. Hibbard*, 1907. (Illus. p. 45.)

348. The Landing-Place (L'Embarcadère). Signed H. Robert, 1788. Canvas 100 x 92 in. (Room 35.) *Presented by R. T. Crane*, 1901.

347. The Obelisk. Signed H. Robert, 1787. Canvas 100 x 92 in. (Room 35.) *Presented by Clarence Buckingham*, 1901.

350. Old Temple. Canvas 100 x 92 in. (Room 35.) *Presented by A. C. Bartlett*, 1901.

ROELOFS, Willem—Dutch, 1822-1897.

*287. In Pasture. Signed Willem Roelofs. Water color 15⅛ x 27⅞ in. *Nickerson Collection*, 1900.

ROMNEY, George—English, 1734-1802.

766. Lady Francis Russell (Anne Kershaw), 1785/7. Canvas 50 x 40 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 32.)

ROSENTHAL, Toby E.—American, 1848-1917.

*536. Elaine. Signed Toby E. Rosenthal, Munich, 1874. Canvas 37½ x 61 in. *Presented by Mrs. Maurice Rosenfeld*, 1917.

ROUSSEAU, Théodore—French, 1812-1867.

251. Autumn Day. Wood 14⅛x 21 in. (Room 42.) *Nickerson Collection*, 1900.

134. Landscape. Signed Th. Rousseau. Wood 8½ x 10½ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

133. Spring. Signed Th. Rousseau. Wood 16½ x 22 in. (Room 38.) *Henry Field Memorial Collection*, 1917.

ROYBET, Ferdinand—French, 1840-1920.

*430. The Astronomer. Wood 31¾ x 21¼ in. *Presented by the Heirs of E. A. Driver*, 1905.

*187. The Trumpeter. Signed F. Roybet. Wood 24 x 17¼ in. *A. A. Munger Collection*, 1901.

RUBENS, Petrus Paulus—Flemish, 1577-1640.

14. Ambrogio Spinola (1569-1630) (Portrait). Canvas 28⅝ x 23⅝ in. (Room 32.) *Presented by Mr. and Mrs. Frederick W. Crosby*, 1918. (Illus. p. 8.)

RUISDAEL, Jacob van—Dutch, 1628-1682.

5. Waterfall Before a Castle. Monogram on face of rock. Canvas 27⅝ x 21⅝ in. (Room 32.) *Presented by Henry C. Lytton*, 1905.

767. Waterfall Near a Castle. Canvas 20 x 17 in. (Room 27.) *W. W. Kimball Collection*, 1922.

RYDER, Chauncey Foster—American, 1868—.

*413. Misty Morning; Library Lane. Signed Chauncey F. Ryder. Canvas 32 x 40 in. *Presented by the Friends of American Art*, 1913.

462. Mount Lovewell. Signed Chauncey F. Ryder. Canvas 44 x 57 in. (Room 52a.) *Presented by the Friends of American Art*, 1921.

SARGENT, John Singer—American, 1856-1925.

415. Mrs. Charles Gifford Dyer (Portrait). Signed "To my friend Mrs. Dyer, John S. Sargent, Venice, 1880." Canvas 24½ x 17 in. (Room 48.) *Presented by the Friends of American Art*, 1916. (Illus. p. 102.)

414. The Fountain. Signed John S. Sargent. Canvas 28⅛ x 22 in. (Room 48.) *Presented by the Friends of American Art*, 1914.

651. Mrs. George Swinton (E. Ebsworth) (Portrait), 1906/7. Signed J. Singer Sargent. Canvas 90 x 49 in. (Room 39.) *Purchased from the Wirt D. Walker Fund*, 1922. (Illus. p. 103.)

SASSOFERRATO (Giovanni Battista Salvi)—Italian, 1605-1685.

* 42. Virgin. Canvas 19½ x 15½ in. *Presented by Hobart C. Chatfield-Taylor*, 1910.

SAVAGE, Edward—American, 1761-1817.

559. Washington in 1793. Signed E. Savage, 1793. Canvas 27½ x 22 in. (Room 53.) *Presented by Katharine Colvin*, 1921. (Illus. p. 85.)

SAVAGE, Eugene Francis—American, 1883—.

463. Arbor Day. Signed Eugene Francis Savage. Canvas 45 x 33½ in. (Room 48.) *Presented by the Friends of American Art*, 1921. (Illus. p. 118.)

SCHOFIELD, Walter Elmer—American, 1867—.

416. Building the Coffer-Dam. Signed Schofield. Canvas 50 x 60 in. (Room 52.) *Presented by the Friends of American Art*, 1914.

910. The Power-House, Falls Village. Signed Schofield. Canvas 40 x 49 in. (Room 47.) *Walter H. Schulze Memorial, presented by Mr. and Mrs. Paul Schulze*, 1924.

SCHRAMM-ZITTAU, Rudolph—German, 1874—.

*351. Geese at Play. Signed Rudolph Schramm-Zittau. Canvas 58½ x 119 in. *Presented by Fritz von Frantzius*, 1913.

SCHREYER, Adolph—German, 1828-1899.

252. Arab Scouts on the March. Signed Ad. Schreyer. Canvas 20½ x 33¼ in. (Room 42.) *Nickerson Collection*, 1900.

171. Fleeing from the Flames. Signed Ad. Schreyer. Canvas 40¾ x 69⅜ in. (Room 40.) *A. A. Munger Collection*, 1901.

*135. Man with Lance Riding Through the Snow. Signed Ad. Schreyer. Wood 6¾ x 9¼ in. *Henry Field Memorial Collection*, 1917.

*432. Waiting. Signed Ad. Schreyer. Canvas 24¼ x 18¼ in. *Presented by Mrs. W. G. Hibbard*, 1912.

SEYFFERT, Leopold Gould—American, 1887—.

464. A Model. Signed Leopold G. Seyffert, 1921. Canvas 41¼ x 45 in. (Room 46.) *Presented by the Friends of American Art*, 1921.

SHAW, Annie Cornelia—American, 1852-1887.

538. The Russet Year. Signed Annie C. Shaw, 1884. Canvas 29⅞ x 48 in. (Room 4.) *Presented by the Opera Festival Association*, 1894.

SHIRLAW, Walter—American, 1837-1909.

539. Walter Shirlaw (Portrait). Signed W. Shirlaw, 1878. Canvas 27⅝ x 21⅛ in. (Room 41.) *Presented by Joseph M. Rogers*, 1887.

SILBERT, Ben—American contemporary.

*XIV. Lady in Orange (Portrait). Signed Silbert, 1923. Water color 24¾ x 19½ in. *Presented by a Patron of the Artist*, 1924.

SIMON, Lucien—French, 1865—.

*352. Mass in Brittany. Signed Simon. Canvas 66 x 83 in. *Purchased from the S. A. Kent Fund*, 1905.

614. Lucien Simon (Portrait). Canvas 38 x 27 in. (Room 41.) *Purchased from the Stickney Fund*, 1921.

SISLEY, Alfred—French, 1839-1899.

*768. The Stout Poplar (Le gros peuplier). Signed Alfred Sisley, 1891. Canvas 22 x 30 in. *W. W. Kimball Collection*, 1922.

848. Village Street in Moret (Une Rue à Moret). Signed Sisley. Canvas 24 x 29. (Room 26.) *Palmer Collection*, 1922.

SMITH, Joseph Lindon—American, 1863—.

*540. A Sacrificial Bull. Detail from a relief on the Roman Forum. Canvas 37 x 50 in. *Purchased* 1910.

SNAPP, Frank—American contemporary.

*XV. A Reflection. Water color 23¼ x 15⅜ in. *B. A. Eckhart Purchase Prize*, 1922.

SORGH, Hendrik Martensz (Rokes)—Dutch, 1621-1682.

*188. Dutch Interior. Signed H. Zorg, 1661. Wood 16 x 21½ in. *A. A. Munger Collection*, 1901.

SOROLLA y BASTIDA, Joaquin—Spanish, 1863-1923.

353. The Two Sisters, Valencia. Signed J. Sorolla, 1909. Canvas 68½ x 44 in. (Room 45.) *Presented in memory of William Stanley North* (1846-1908) *by Mrs. William S. North*, 1911. (Illus. p. 77.)

SPARHAWK-JONES, Elizabeth—American, 1885—.

*417. Shop-Girls. Signed Elizabeth Sparhawk-Jones. Canvas 38 x 48 in. *Presented by the Friends of American Art*, 1912.

SPENCER, Robert—American, 1879—.

418. The Huckster Cart. Signed Robert Spencer, 1913. Canvas 30 x 36 in. (Room 46.) *Presented by the Friends of American Art*, 1913.

SPRING, Alfons—German, 1841—.

*253. Not Convinced. Signed A. Spring, Muenchen. Wood 22¼ x 29⅞ in. *Nickerson Collection*, 1900.

STEEN, Jan—Dutch, c. 1626-1679.

4. The Family Concert. Signed J. Steen, 1666. Canvas 34⅛ x 39¾ in. (Room 32.) *Presented by T. B. Blackstone*, 1891. (Illus. p. 16.)

STEVENS, Alfred—Belgian, 1828-1906.

164. At the Railway Station. Signed Alfred Stevens. Wood 26½ x 19¼ in. (Room 40.) *A. A. Munger Collection*, 1901.

STEWART, Julius L.—American, 1855-1919.

*653. The Golden Rose. Signed J. L. Stewart. Canvas 55 x 38 in. *Presented by Mrs. Ellie Stewart Brolemann*, 1924.

STUART, Gilbert—American, 1755-1828.

419. Major-General Henry Dearborn (Portrait) (1751-1829), Secretary of War under Jefferson. Wood 28 3/16 x 22 3/4 in. (Room 53.) *Presented by the Friends of American Art*, 1913.

652. George Washington (full length portrait). Canvas 92 x 57 1/2 in. (Room 50.) *Presented by the people of Chicago and Vicinity, through Mayor Dever's Committee of 75, Paul Schulze, Chairman*, 1924. (Illus. p. 83.)

SULLY, Thomas—American, 1783-1872.

*492. Junius Brutus Booth (Portrait). Canvas 25 x 30 in. *Presented through the Friends of American Art by William O. Goodman*, 1923.

453. Mrs. George Lingen (Portrait). Canvas 24 1/2 x 24 in. (Room 53.) *Presented by the Friends of American Art*, 1917. (Illus. p. 86.)

SYMONDS, George Gardner—American, 1863—.

541. The Top of the Hill and Beyond. Signed Gardner Symons. Canvas 40 x 50 in. (Room 52a.) *Purchased from the W. Moses Willner Fund*, 1921.

*420. The Winter Sun. Signed Gardner Symons. Canvas 47 1/4 x 71 1/2 in. *Presented by the Friends of American Art*, 1910.

TANNER, Henry Ossawa—American, 1859—.

421. The Three Marys. Signed H. O. Tanner. Canvas 42 x 50 in. (Room 46.) *Presented by the Friends of American Art*, 1913.

542. The Two Disciples at the Tomb. Signed H. O. Tanner. Canvas 50 1/2 x 40 1/2 in. (Room 45.) *Purchased from the Robert Alexander Waller Memorial Fund*, 1922. (Illus. p. 104.)

TENIERS, David—Flemish, 1610-1690.

10. The Guard-House. Signed D. Teniers. Copper 28 5/8 x 21 3/4 in. (Room 32.) *Presented by Mrs. George N. Culver*, 1905.

THAYER, Abbott Henderson—American, 1849-1921.

494. Boy's Head (Sketch). Signed A. Thayer. Canvas 25 7/8 x 19 1/4 in. (Room 1.) *Presented by the Friends of American Art*, 1923.

THEOTOCOPULI, Dominico (El Greco)—Spanish, c. 1547-1614.

50. The Assumption of the Virgin. Canvas 158 x 90 in. White paper in lower right-hand corner bears a Greek inscription designating Domenikos Theotokopoulos, a Cretan, as the author of the painting. The picture was painted in 1577 for the reredos of the chapel altar of the convent of Santo Domingo el Viejo, where it remained until purchased by the Infante Don Sebastian Gabriel, after whose death the painting was acquired by Durand-Ruel of Paris from the legatees of the Infanta Doña Christina, in 1904. (Room 35.) *Presented in memory of Albert Arnold Sprague by Nancy Atwood Sprague*, 1915. (Illus. p. 76.)

THOMPSON, Harry—English, died 1901.

*329. Un Calvaire. Signed H. Thompson. Canvas 79 x 118 1/2 in. *Purchased by subscription and presented*, 1884.

*328. Landscape with Sheep, Picardy. Signed Harry Thompson. Canvas 32 3/8 x 46 1/4 in. *Presented by Mrs. James H. Dole*, 1904.

TORREY, Elliot Bouton—American, 1867—.

422. Orvieto. Signed Elliot Torrey. Canvas 40 x 50 in. (Room 52.) *Presented by the Friends of American Art*, 1915.

TROYON, Constant—French, 1810-1865.

849. Cattle Scene. Signed C. Troyon, 1862. Canvas 30¾ x 41⅝ in. (Room 25.) *Palmer Collection*, 1922.

*138. Landscape. Signed Vente Troyon. Canvas 13 x 9⅞ in. *Henry Field Memorial Collection*, 1917.

*289. Landscape with Cattle. Signed C. Troyon. Pastel 30⅞ x 24⅞ in. *Nickerson Collection*, 1900.

137. Pasture in Normandy. Signed C. Troyon, 1852. Wood 15⅛ x 21⅝ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

136. The Road to Market. Signed C. Troyon. Canvas 36¼ x 28⅞ in. (Room 38.) *Henry Field Memorial Collection*, 1917. (Illus. p. 49.)

139. Unfinished Study of Sheep. Signed C. T. Canvas 18 x 14⅞ in. (Room 38.) *Henry Field Memorial Collection*, 1917.

TRUMBULL, John—American, 1756-1843.

*496. William Brown (Merchant of Norwich, Conn.). Canvas 36¼ x 28 in. *Presented by the Friends of American Art*, 1923.

TURNER, Joseph Mallord William—English, 1775-1851.

769. Dutch Fishing Boats. Canvas 90 x 71 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 36.)

TWACHTMAN, John Henry—American, 1853-1902.

454. From the Upper Terrace. Signed J. H. Twachtman. Canvas 25 x 30 in. (Room 46.) *Presented by the Friends of American Art*, 1919.

911. Gloucester. Signed J. H. Twachtman. Canvas 25 x 30 in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

423. Snow-Bound. Signed J. H. Twachtman. Canvas 25½ x 30½ in. (Room 46.) *Presented by the Friends of American Art*, 1917. (Illus. p. 98.)

UFER, Walter—American, 1876—.

*424. Solemn Pledge, Taos Indians. Signed W. Ufer. Canvas 40½ x 36 in. *Presented by the Friends of American Art*, 1916.

UPRKA, Josa—Czecho-Slovak, 1862—.

*XVI. Kyjovanka Tieing her Handkerchief. Signed J. Uprka, '19. Water color 14 x 21 in. *Presented by Chicago Friends of Czecho-Slovak Art*, 1922.

VAN DER WEYDEN, Harry—American, 1868—.

425. Christmas Eve. Signed H. Van der Weyden, 1910. Canvas 42½ x 52½ in. (Room 52.) *Presented by the Friends of American Art*, 1910.

VAN MARCKE, Emile—French, 1827-1890.

770. Cattle in Hilly Country. Signed Em. van Marcke. Canvas 39 x 26 in. (Room 27.) *W. W. Kimball Collection*, 1922.

*161. Cattle in Meadow Lands. Signed Em. van Marcke. Canvas 26¾ x 39½ in. *A. A. Munger Collection*, 1901.

*140. Cow (Study). Signed Em. van Marcke. Canvas 22⅛ x 33 in. *Henry Field Memorial Collection*, 1917.

*255. A Golden Autumn Day. Signed Em. van Marcke. Canvas 32⅜ x 22⅛ in. *Nickerson Collection*, 1900.

*141. The Tete-à-Tête. Signed Em. van Marcke. Canvas 10¾ x 15⅞ in. *Henry Field Memorial Collection*, 1917.

VEDDER, Elihu—American, 1836-1923.

455. The Fates Gathering in the Stars. Signed Elihu Vedder, Rome, 1887. Canvas 45 x 23¼ in. (Room 53.) *Presented by the Friends of American Art*, 1919. (Illus. p. 92.)

*256. Storm in Umbria. Signed Elihu Vedder, Rome, 1875. Canvas 13 x 45 in. *Nickerson Collection*, 1900.

VELDE, Adriaen van de—Dutch, 1636-1672.

2. Figures and Cattle. Signed A. V. Velde F. 1664. Canvas 26⅝ x 30¾ in. (Room 32.) *Presented by Sidney A. Kent*, 1894.

VERBOECKHOVEN, Eugène Joseph—Belgian, 1799-1881.

*175. Sheep on Hillside. Signed Eugène Verboeckhoven ft. 1880. Canvas 43⅜ x 37⅜ in. *A. A. Munger Collection*, 1901.

VERHAERT, Pieter—Belgian, 1852-1908.

640. At the Justice's of the Peace. Signed Pieter Verhaert, 1878. Canvas 10¾ x 13 in. (Room 40.) *Bequest of Mrs. J. C. Black*, 1921.

VERSCHUUR, Wauterus—Dutch, 1812-1874.

182. A Flemish Inn. Signed W. Verschuur. Canvas 31 x 47½ in. (Room 3.) *A. A. Munger Collection*, 1901.

VIBERT, Jehan Georges—French, 1840-1902.

*259. Palm Sunday. Signed J. G. Vibert, 1873. Canvas 21⅜ x 15⅛ in. *Nickerson Collection*, 1900.

*153. The Trial of Pierrot. Signed J. G. Vibert. Water color 15½ x 24⅞ in. *A. A. Munger Collection*, 1901.

VROLYK, Johannes Martinus—Dutch, 1846-1896.

*290. Landscape near Utrecht. Water color 19¾ x 26⅜ in. *Nickerson Collection*, 1900.

WAHLBERG, Alfred Leonard—Swedish, 1834-1906.

*165. Bright Moonlight in Sweden. Signed Alf. Wahlberg. Canvas 34¾ x 56¾ in. *A. A. Munger Collection*, 1901.

WALDO, Samuel Lovett—American, 1783-1861.

461. J. F. Mackie (Portrait). Canvas 35½ x 29 in. (Room 53.) *Presented by the Friends of American Art*, 1921.

460. Mrs. J. F. Mackie (Portrait). Canvas 35½ x 29 in. (Room 53.) *Presented by the Friends of American Art*, 1921.

WARNER, Everett Longley—American, 1877—.

426. Snowfall in the Woods. Canvas 40 x 50 in. (Room 48.) *Presented by the Friends of American Art*, 1915.

WAUGH, Frederick Judd—American, 1861—.

427. The Outer Surf. Signed Waugh. Canvas 64 x 88 in. (Room 48.) *Presented by the Friends of American Art*, 1911.

*428. Surf and Fog, Monhegan, Me. Signed Waugh. Canvas 52 x 66 in. *Presented by the Friends of American Art*, 1912.

WEEKS, Edwin Lord—American, 1849-1903.

261. A Mussulman's Tomb, Ahmedabad, India. Signed E. I. Weeks, with seal. Canvas 29 x 23⅝ in. (Room 42.) *Nickerson Collection*, 1900.

WEIR, Julian Alden—American, 1852-1919.

429. The Gray Bodice. (Portrait of Miss M.). Signed J. Alden Weir, 1898. Canvas 30 x 25 in. (Room 46.) *Presented by the Friends of American Art*, 1912.

912. The Lute Player. Signed J. Alden Weir. Canvas 33½ x 22 in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924. (Illus. p. 96.)

WEISSENBRUCH, Johannes Hendrik—Dutch, 1824-1903.

*291. At Home. Signed J. H. Weissenbruch. Water color 13 x 18⅝ in. *Nickerson Collection*, 1900.

WELSH, William P.—American, 1889—.

*XVII. Prisoners of War. Signed Welsh. Water color 26 x 31 in. *B. A. Eckhart Purchase Prize*, 1921.

WENDT, William—American, 1865—.

*549. California. Signed William Wendt, 1915. Canvas 35½ x 71½ in. *Presented by William F. Tempel*, 1918.

550. Dry Arroyo. Signed William Wendt, 1918. Canvas 25 x 30 in. (Room 52.) *Presented by Wallace L. De Wolf*, 1918.

543. The Silence of Night. Signed Wm. Wendt, 1910. Canvas 40 x 55 in. (Room 4.) *Presented by Dr. A. J. Ochsner, Mrs. Margaret Cook, J. N. Eisendrath, Dr. W. H. Allport, Mrs. T. A. Shaw, Miss Bertha Rudolph and Mrs. Pauline Dohn Rudolph*, 1911.

430. When All the World Is Young. Signed William Wendt, 1911. Canvas 40 x 55¼ in. (Room 46.) *Presented by the Friends of American Art*, 1911.

WEST, Benjamin—American, 1738-1820.

557. A Gentleman's Portrait. Canvas 50½ x 40 in. (Room 53.) *Presented by the Family of Byron L. Smith*, 1918. (Illus. p. 82.)

431. "He that is without sin among you." Canvas 51 x 39½ in. (Room 53.) *Presented by the Friends of American Art*, 1915.

544. Troilus and Cressida. Wood 13⅜ x 16⅞ in. (Room 27.) *Presented by William O. Cole*, 1900.

WHISTLER, James A. McNeill—American, 1834-1903.

433. In the Studio. Signed with the butterfly. Wood 24¾ x 18¾ in. (Room 48.) *Presented by the Friends of American Art*, 1912. (Illus. p. 90.)

850. Gray and Green; the Silver Sea. Signed Whistler. Canvas 20 x 29½ in. (Room 25.) *Palmer Collection*, 1922.

851. Gray and Silver; Battersea Reach. Signed Whistler, '63. Canvas 19½ x 26¾ in. (Room 25.) *Palmer Collection*, 1922.

545. Nocturne, Southampton Waters. Canvas 20 x 30 in. (Room 39.) *Purchased from the Stickney Fund*, 1900.

WIGGINS, Guy Carleton—American, 1883—.

456. Lightly Falling Snow. Signed Guy Wiggins. Canvas 34 x 40 in. (Room 46.) *Presented by the Friends of American Art*, 1917.

913. Snow-Crowned Hills. Signed Guy C. Wiggins. Canvas 33¼ x 39½ in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

WILLIAMS, Frederick Ballard—American, 1871—.

914. Fete by the Lake. Signed Fredk. Ballard Williams. Canvas 25 x 29¾ in. (Room 47.) *Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze*, 1924.

WILLIAMS, George Alfred—American, 1875—.

434. The Drama of Life—The Marginal Way. Signed George Alfred Williams, 1913. Canvas 22 x 30 in. (Room 52a.) *Presented by the Friends of American Art*, 1914.

WILLIAMS, John Scott—American, 1877—.

*XVIII. Pool in Sherman Glen. Signed J. Scott Williams. Water color 13 x 14¾ in. *Brown and Bigelow Purchase Prize*, 1924.

WILSON, Richard—English, 1713-1782.

771. Italian Landscape with Cliffs and Castle. Canvas 30 x 24 in. (Room 27.) *W. W. Kimball Collection*, 1922. (Illus. p. 28.)

WYANT, Alexander Helwig—American, 1836-1892.

*262. Edge of the Woods. Canvas 14⅛ x 20 in. *Nickerson Collection*, 1900.

ZIMMERMANN, Ernst—German, 1852-1901.

155. Needlessly Anxious. Signed E. Zimmermann, 1875. Canvas 37 x 29 in. (Room 40.) *A. A. Munger Collection*, 1901.

ZORN, Anders Leonard—Swedish, 1860-1920.

852. Mrs. Potter Palmer (Bertha Honoré) (Portrait). Signed Zorn, Chicago, 1893. Canvas 101 x 55 in. (Room 25.) *Palmer Collection*, 1922.

354. Maria Sheldon Scammon, founder of the Scammon Lectures (Portrait). Died 5/5/1901. Signed Zorn, 1895. Canvas 32 x 25¾ in. (Room 39.) *Presented by Mrs. John Y. Scammon*, 1901.

ZUBIAURRE, Valentin de—Spanish, 1879—.

*355. Uncle Taturo of Segovia. Canvas 25¼ x 30¼ in. *Purchased from the W. Moses Willner Fund*, 1913. (Illus. p. 78.)

PAINTINGS LOANED TO THE ART INSTITUTE BY MARTIN A. RYERSON

Thirteenth to Eighteenth Century Paintings

2000. AMIENS. School of. Ascension of Christ.

2001. Descent of the Holy Ghost.

2002. John the Baptist.

2003. The Last Supper.

2004. St. Honoré.

2005. St. Hugo.

2006. Virgin and Child.

2007. ANTONIO ROSSELLINO. Madonna and Child (Stucco relief).

2008. BORCH, Gerard ter. Portrait of a Man.

2009. Portrait of a Woman.

2010. BOUCHER, François. Sleeping Girl.

2011. BRUYN, Bartel de. Madonna, St. Anne, St. Gereon and Donor.

2012. CAPPELLE, Jan van de. Calm (Marine).

2013. CLEEF, Joos van de Beke van. Holy Family.

2014. CODDE, Pieter de. The Assembly.

2015. CORNEILLE DE LYON. Louise Hallewyn.

2016. CUYP, Aelbert. Travellers at an Inn.

2017. DAVID, Gheraerd. The Entombment.

2018. DIDO MASTER. The Adventures of Ulysses.

2019. DONATELLO, School of. Nativity (Stucco relief).

2020. FLEMISH, XV Century. Annunciation.

2021. FLEMISH, XVI Century. Holy Family.

2022-23. FLEMISH, XV Century. St. Augustine, St. Bridget and Donors (2 panels).

2024. FLORENTINE SCHOOL. Madonna with Saints.

2025. GEROLAMO DA SANTA CROCE. Madonna.

2026. CHIRLANDAJO, Ridolfo. Portrait of a Man.

2027. GHIRLANDAJO, School of. Birth of St. John.

2028-33. GIOVANNI DI PAOLO. Six Panels from the Life of St. John: In the desert; On the Banks of the Jordan; In Prison; Salome Asks for the Head of St. John; The Beheading; Salome Receives the Head.

2034-39. GOYA, Francisco. Six Panels: The Capture of the Bandit Maragato by the Monk Pedro de Zaldivia.

2040. Isidoro Maiquez (Portrait).

2041. GOYEN, Jan van. The Dead Calm.

2042. GREUZE, Jean Baptiste. The Little Pouter.

2043. GUARDI, Francesco. Archway and Ruins.

2044. Piazza San Marco.

2045. Ruins.

2046. HOOCH, Pieter de. The Fireside.

2047. HUYSMANS, Cornelis. Hollow Road.

2048. ITALO-BYZANTINE SCHOOL. Diptych: Madonna and Crucifixion.

2049. ITALO-BYZANTINE SCHOOL. Madonna and Child.

2050. KOERBECKE, Johann. Annunciation.

2051. LUCAS VAN LEYDEN. Adoration of the Magi.

2052. MAESTRO DEL BAMBINO VISPO. Dormition.

2053. MAGNASCO, Alessandro. Monks at Supper.

2054. MAITRE DE MOULINS. Annunciation.

2055-56. MASTER OF FRANKFORT. Donors with Patron Saints (2 panels).

2057-58. MASTER OF THE ST. URSULA LEGEND. Donor and Patron Saint; St. John Carrying Lamb (2 panels).

2059. MEMLINC, Hans. Madonna and Child.

2060. MOMPER, Jodocus de. Landscape.

2061. NETSCHER, Caspar. Nobleman.

2062. NEROCCIO DI BARTOLO. Madonna (Stucco relief).

2063. OCHTERVELT, Jacobus. Musicians.

2064. OSTADE, Adriaen van. Flemish Tipster.

2065. PERUGINO (Pietro Vanucci). Baptism of Christ.

2066. Nativity.

2067. Noli me Tangere.

2068. The Samaritan Woman.

2069. PESELLINO, School of. The Betrothal.

2070. RUISDAEL, Jacob van. Ford in the Woods.

2071. SCHEEL, Sebastian. Triptych: Madonna, Child and Saints.

2072-73. SELLAJO, Jacopo del. Susanna and the Elders (2 panels).

2074. SELLAJO, School of. Tondo: Virgin and Child.

2075. SORGH, Hendrik Martensz. Housewife.

2076. SPANISH, Unknown. Portrait of a Man.

2077. LO SPAGNA. St. Catherine.

2078. SPINELLO ARETINO. St. Francis before the Pope.

2079. SUTTERMANS, Juste. Coronation.

2080. TADDEO DI BARTOLO. Crucifixion and Saints.

2081. TENIERS, David the Younger. Armorer.

2082. Flageolet Player.

2083. TIEPOLO, Giambattista. The Institution of the Rosary.
2084. Madonna with St. Dominic and St. Hyacinth.
2085. TURA, Cosimo. Pietà.
2086. VERNET, Carle Joseph. The Morning.
2087. VERBURGH, Dionys. The Rhine.
2088. WEYDEN, Rogier van der. Jan de Gros.
2089. Madonna and Child.
2090. YSENBRANDT, Adriaen. Madonna and Child.

Nineteenth and Twentieth Century Paintings

2091. ANDRÉ, Albert. Anduze.
2092. The Awning.
2093. Bouquet before Window.
2094. Fruits.
2095. Village in Provence.
2096. Woman's Head.
2097. BOUDIN, Louis. Port of Havre.
2098. Port of Trouville.
2099. BONVIN, François. La Servante.
2100. CANALS, Ricardo. Cigarreras.
2101. Spanish Cabaret.
2102. CARRIÈRE, Eugène. La Femme au Chien.
2103. CÉZANNE, Paul. L'Estaque.
2104. COURBET, Gustave. Ruisseau du Puits Noir.
2105. GUILLAUMIN, Armand. Crozant.
2106. Genetin (River scene).
2107. Le Matin, vallée de Crozant.
2108. Pont Charrant.
2109. Rouen.
2110. The Mill at Crozant.
2111. HUGUET, Victor. Ravine at Biskrah.
2112. JONGKIND, Johan Barthold. Boat and Church.
2113. Canal in Holland.
2114. LA TOUCHE, Gaston. Pardon in Brittany.
2115. LÉPINE, STANISLAS. Apple Market.
2116. Landscape.
2117. Shores of the Marne.
2118. St. Cloud.
2119. LE SIDANER, Henri. Seine, Pont Royal.
2120. La Vasque.
2121. LHERMITTE, Léon. Les Lieurs de gerbes.

2122. LOISEAU, Gustave. Harbor at Fécamp.
2123. Orchard in Bloom.
2124. Pont-Aven.
2125. MARCHAND, Jean. La Colle.
2126. MARQUET, J. Algiers.
2127. Environs of Algiers.
2128. Pont St. Michel.
2129. MAUFRA, Maxime. Kerhostin.
2130. Remorqueur sur la Seine.
2131. Riverbank Farm.
2132. La Vallée de Tré.
2133. MONET, Claude. Charing Cross, London.
2134. Coastguard's Shack.
2135. Garden at Argenteuil.
2136. Garden at Giverny.
2137. Haystacks in Winter.
2138. Matinée en Seine.
2139. Nympheas.
2140. Old St. Lazare Station.
2141. Pommes et Raisins (Fruits).
2142. Pourville Cliffs.
2143. Poplars, Giverny; Sky Overcast.
2144. San Giorgio Maggiore, Venice.
2145. View from Cap Martin.
2146. Vetheuil, soleil couchant.
2147. Westminster.
2148. Waterloo Bridge.
2149. PIOT, René. Flowers; Harbor Background.
2150. PISSARRO, Camille. Orchard.
2151. REDON, Odilon. Andromeda.
2152. Un Chat.
2153. RENOIR, Auguste. Child in White.
2154. Chrysanthemums.
2155. Fruits in Midi.
2156. La Fleur au Chapeau.
2157. The Fan.
2158. SISLEY, A. La Seine à St. Mammès.
2159. Tas de sable.
2160. STEVENS, Alfred. La Veuve.
2161. VLAMINCK, Maurice de. The Mills.

American Paintings

2162. BARTLETT, Frederick Clay. Fontainebleau.

2163. BEAL, Gifford. Spotlight.

2164. CAMPBELL, B. R. Monadnock.

2165. CLARK, Alson S. Spalato from San Stefano.

2166. COLMAN, Sam. Old Tower at Avignon.

2167. DAVIES, Arthur B. The Choral Sea.

2168. Echo's Brows.

2169. Full-Orbed Moon.

2170. Jewel-Bearing Tree of Amity.

2171. Helen the Dawn-Flower.

2172. Lake and Islands.

2173. Listening Valleys Hear.

2174. The Nearer Forest.

2175. Pearl and Jet.

2176. Sacramental Trees.

2177. Semele.

2178. Silver Springs.

2179. Two Voices.

2180. Willow Boughs.

2181. DEWING, Thomas W. Violoncellist.

2182. DOUGHERTY, Paul. Towering Spray.

2183. GENTH, Lillian M. Bassin de Diane, Fontainebleau.

2184. GROVER, Oliver Dennett. Sail Boats.

2185. HENDERSON, William Penhallow. In the Garden.

2186. HOMER, Winslow. Herring Net.

2187. INNESS, George. Moonlight on Passamaquoddy Bay.

2188. Old Elm, Medfield.

2189. Rosy Morning.

2190. Tarpon Springs.

2191. Villa Barberini.

2192. MAZZANOVICH, Lawrence. Pool of Silence.

2193. MYERS, Jerome. Courtyard.

2194. Grandmother.

2195. OCHTMAN, Leonard. October.

2196. RYDER, Albert Pinkham. Moonlight.

2197. SARGENT, John Singer. Venetian Glass Workers.

2198. TWACHTMAN, John Henry. The White Bridge.

Water Color Paintings

2358. CÉZANNE, Paul. Country Road.

2359. DAVIES, Arthur B. Alpine Sunrise.

2360. Distant Alps, River.

2361. Loire near Orleans.

2362. Mountains and Castelli.

2363. Nymphs.

2364. On the Loire.

2365. DEGAS, Edgar. Dancer (Pastel).

2366. Dancer, Bowing (Pastel).

2367. d'ESPAGNAT, Georges. Children's Heads.

2368. FOUJITA, T. Apple Harvest.

2369. Flower Gathering.

2370. Innocence and Reality.

2371. Mother, Child, Cherries.

2372. Oriental Dance.

2373. La Toilette.

2374. Teeter-Tawter.

2375. The Dream.

2376. The Kiss.

2377. Youthful Amusements.

2378. HOMER, Winslow. Adirondacks Guide.

2379. After Tornado, Bahamas.

2380. Breaking Storm.

2381. Camp-fire, Adirondacks.

2382. End of Day, Adirondacks.

2383. Fishing off Scarborough.

2384. Flamboro Head.

2385. Gulf Stream.

2386. Lone Boat, Adirondacks.

2387. Man in Boat, Maine.

2388. Marblehead.

2389. North Woods Club, Adirondacks.

2390. Outlook, Maine.

2391. Prout's Neck.

2392. Prout's Neck, Breakers.

2393. Prout's Neck, Evening.

2394. Rapids, Adirondacks.

2395. Return, Tynemouth.

2396. Stowing Sail, Bahamas.

2397. Sunshine and Shadow.

2398. Tynemouth Priory.

2399. Watcher, Tynemouth.

2400. JONGKIND, J. B. Chateau, Côte St. André.
2401. Near Grenoble.
2402. Ornacieux.
2403. MAUFRA, Maxime. Antifer.
2404. Baie d'Escalgrain.
2405. Bateaux sur Grève.
2406. Breton Village.
2407. Canal, Bruges.
2408. Cliffs.
2409. Douarnenez.
2410. Etretat.
2411. Etretat, Needle.
2412. Falaise.
2413. High Cliff.
2414. Salmon Fishers.
2415. Sapins.
2416. Steamboat.
2417. REDON, Odilon. Flower Vase, Blue (pastel).
2418. Flower Vase, Green (pastel).
2419. Femme et Fleurs (pastel).
2420. Jeune fille (pastel).
2421. SABBAGH, G. H. Road to Shore.
2422. Still Life.
2423. SIGNAC, Paul. Lac d'Annecy.
2424. Lac d'Annecy 2.
2425. Lac d'Annecy, Sallanches.
2426. Marine.
2427. Calendulae.
2428. Fishermen.
2429. Sluice Gate.
2430. Les Andelys.
2431. The Bridge.
2432. Pont Louis; Lomalo.
2433. Groix.
2434. VLAMINCK, M. de. Cliff, Edge of Road.
2435. Country Road.
2436. Hay.
2437. Houses.
2438. Landscape.
2439. L'Arbre.
2440. Little Village.
2441. Storm Clouds.
2442. Street Corner.
2443. On the Fields.

2444. Red Fields.
2445. Red House.
2456. Road.
2457. The Village.
2458. Three Trees.
2459. Village Street.
2460. Village Street 2.

OTHER PAINTINGS LOANED TO THE ART INSTITUTE

2199. ANGLADA-CAMARASA, Herman. The One with the Green Eyes.

2200. ARAGON, School of, XV century. Madonna Enthroned.

2201. Saint Sebastian.

2202. BEAUDIN, André. Window in Florence. (Birch-Bartlett Collection.)

2203. BENSON, Ambrogius. Nativity.

2205. BETTS, Louis. Edward B. Butler (Portrait).

2207. Frank G. Logan (Portrait). (Lent by Frank G. Logan.)

2008. BOSCH, Pieter van den. The Lace-Maker. (Charles L. Hutchinson Collection.)

2209. BRECKELENKAM, Quiryn. Old Woman at Spinning Wheel. (Lent by Mrs. Ernest Dale Owen.)

2210. BURNE-JONES, Edward. Angel of the Annunciation. (Charles L. Hutchinson Collection.)

2211. CARRIÈRE, Eugène. A Boy.

2212. CASAS, Ramon. The Poet of Montmartre.

2213. CASSATT, Mary. Little Girl Before a Window. (Charles L. Hutchinson Collection.)

2214. CATALAN PRIMITIVE, XV Century. Saint Agatha, Martyr.

2215. Saint Lucy.

2216. CLARKSON, Ralph. Newton H. Carpenter (Portrait).

2217. COROT, Camille. Nymphes Sortant du bain. (Angell Collection.)

2218. Farm: Seine-et-Oise. (Charles L. Hutchinson Collection.)

2219. COTES, Francis. A Lady. (Angell Collection.)

2220. CRANACH, Lucas (School of). Adam and Eve in Paradise. (Angell Collection.)

2221. CUYP, Jan G. Jan Gerritszoon Cuyp. (Charles L. Hutchinson Collection.)

2222. DAUBIGNY, Charles François. Banks of the Oise at Auvers. (Charles L. Hutchinson Collection.)

2223. DELACROIX, Eugène. The Lion Hunt. (Angell Collection.)

2224. DERAIN, André. Landscape. (Birch-Bartlett Collection.)

2225. Grapes (Still Life). (Birch-Bartlett Collection.)

2226. DE WOLF, Wallace L. Among the Redwoods. (Lent by Wallace L. De Wolf.)

2227. DUPRÉ, Jules. Cows in Stream. (Charles L. Hutchinson Collection.)

2228. DUFY, Raoul. Naiades. (Birch-Bartlett Collection.)

2229. DUNOYER de SEGONZAC, A. Still Life. (Birch-Bartlett Collection.)

2230. EWORTH, Hans. Lady of the Wentworth Family. (Lent by Kate S. Buckingham.)

2231. FLORENTINE PROVINCIAL. Triptych. (Lent by Cyrus McCormick, Jr.)

2232. FORAIN, Jean Louis. Maternity. (Lent by Charles H. Worcester.)

2233. Tight-rope Walker. (Lent by Mrs. Emily Crane Chadbourne.)

2234. FOUJITA, T. Le Calvaire. (Birch-Bartlett Collection.)

2235. FRAZER, Oliver. Carter H. Harrison, Sr., as a Boy. (Lent by Carter H. Harrison.)

2236. FRIESZ, Emile Othon. Composition, Sketch. (Birch-Bartlett Collection.)

2237. La Myrka (Nude). (Birch-Bartlett Collection.)

2238. Jardin à Toulon. (Birch-Bartlett Collection.)

2239. FROMENTIN, Eugène. Arab Boys at Play. (Charles L. Hutchinson Collection.)

2240. GAINSBOROUGH-DUPONT. A Gentleman. (Angell Collection.)

2241. GAUGUIN, Paul. Woman with Child Astride Shoulder. (Birch-Bartlett Collection.)

2242. Mahana no Atua. (Birch-Bartlett Collection.)

2243. GOGH, Vincent van. Still Life: Melon, Fish, Jar. (Birch-Bartlett Collection.)

2244. La Berceuse (Mme. Roulin). (Birch-Bartlett Collection.)

2245. On Montmartre. (Birch-Bartlett Collection.)

2246. GOYA, Francisco. Allegory of History.

2247. Allegory of Music.

2248. Boy on a Ram.

2249. Spanish Lady (Portrait).

2250. Duchess of Alba.

2251. Duke of Alba.

2252. Isidro Gonzales.

2253. Manuel Romero.

2254. GREAVES, Walter. Whistler. (Lent by Mrs. Emily Crane Chadbourne.)

2255. HALS, Frans. Boy Singing with Violin. (Angell Collection.)

2256. Girl Singing. (Angell Collection.)

2257. Yonkheer van Heythuyzen. (Charles L. Hutchinson Collection.)

2258. HARLOW, George Henry. Lady with a Dog. (Angell Collection).

2259. HAWTHORNE, Charles W. Motherhood Triumphant. (Lent by Cyrus McCormick, Jr.)

2260. HERBIN, Auguste. L'Institut de France, Paris. (Birch-Bartlett Collection.)

2261. Still Life: Jug, Asters, Cyclamen. (Birch-Bartlett Collection.)

2262. Traverse du Petit Jesus, Cassis. (Birch-Bartlett Collection.)

2263. Gorges de la Loue. (Birch-Bartlett Collection.)

2264. L'Arène. (Birch-Bartlett Collection.)

2265. Viaduct, Trees, Waterfall. (Birch-Bartlett Collection.)

2266. HODLER, Ferdinand. Le Grand Muveran. (Birch-Bartlett Collection.)

2267. James Vibert, Sculptor. (Birch-Bartlett Collection.)

2268. Head of a Soldier at Morat. (Birch-Bartlett Collection.)

2269. HUGUET, Jaime. Diptych.

2270. The Miracle.

2271. HUNT, William Morris. Flower Girl. (Lent by Mrs. Lysander Hill.)

2272. INNESS, George. A Rainy Day.

2273. JACOMART, Jaime Baco. Madonna and Child.

2274. KEYSER, Thomas de. Portrait of a Man. (Charles L. Hutchinson Collection.)

2275. LA FRESNAYE, R. de. Landscape. (Birch-Bartlett Collection.)

2276. LARSSON, Carl. A Boy.

2277. LA TOUCHE, Gaston. Pagan Fountain. (Lent by Cyrus McCormick, Jr.)

2278. LEYS, Hendrik. Rembrandt's Studio. (Charles L. Hutchinson Collection.)

2279. LHOTE, André. Les Dames d'Avignon. (Birch-Bartlett Collection.)

2280. LIPPO LIPPI, School of. Madonna, Child and Two Angels. (Lent by Cyrus McCormick, Jr.)

2281. LOTIRON, Robert. Repas des Canotiers. (Birch-Bartlett Collection.)

2282. MANET, Edouard. The Music Lesson.

2283. MAES, Nicolaes. Portrait of a Woman. (Charles L. Hutchinson Collection.)

2284. Portrait of a Man. (Charles L. Hutchinson Collection.)

2285. MARCHE, School of the. Madonna and Child. (Lent by Cyrus McCormick, Jr.)

2286. MARCOUSSIS, Louis. Interior. (Birch-Bartlett Collection.)

2287. MARIN, John. The Brook. (Birch-Bartlett Collection.)

2288. MARMOVEK, N. Effet de Neige. (Birch-Bartlett Collection.)

2289. MARTORELL, Benito. St. George and the Dragon.

2290. MATISSE, Henri. Femme au Divan Rose. (Birch-Bartlett Collection.)

2291. Femme Devant un Aquarium. (Birch-Bartlett Collection.)

2292. MEIFREN, Eliseo. Coast of the Canary Islands.

2293. MILLET, Jean François. The Bather. (Lent by A. M. Barnhart Estate.)

2294. MODIGLIANI, Amedeo. Double Portrait. (Birch-Bartlett Collection.)

2295. MONGINOT, Charles. Fruit Piece. (Lent by Mrs. Lysander Hill.)

2296. NEER, Aert van der. Winter Sports on the Schie River. (Charles L. Hutchinson Collection.)

2297. NETSCHER, Caspar. Lady before Mirror. (Charles L. Hutchinson Collection.)

2298. ORCAGNA, Studio of. Triptych: Madonna and Child with Saints. (Lent by Cyrus McCormick, Jr.)

2299. OSTADE, Isack van. Travellers Halting at an Inn. (Angell Collection.)

2300. PALAMEDESZ, Antonis Stevaerts. Jan Niclasz Gael. (Charles L. Hutchinson Collection.)

2301. PAOLO DI GIOVANNI FEI. Triptych, Madonna and Child with Saints. (Lent by Cyrus McCormick, Jr.)

2302. PAREJA, Juan. Communion of St. Francis.

2303. PASCIN, Jules. Girl Seated on a Sofa. (Birch-Bartlett Collection.)

2304. PEALE, Charles Willson. John Nicholson of Philadelphia (Portrait.) (Lent by Mrs. Carter H. Harrison.)

2305. Mrs. John Nicholson (Portrait). (Lent by Mrs. Carter H. Harrison.)

2306. PERUGINO, School of. Crucifixion with Virgin, Magdalene, St. John. (Lent by Cyrus McCormick, Jr.)

2307. POURBUS, Frans. Portrait. (Lent by Kate S. Buckingham.)

2308. POUSSIN, Gerard Dughet. Classic Landscape. (Angell Collection.)

2309. PRUNA. Woman with Book. (Birch-Bartlett Collection.)

2310. RANGER, Henry Ward. Noank Shipyards. (Charles L. Hutchinson Collection.)

2311. Brooklyn Bridge. (Charles L. Hutchinson Collection.)

2312. REMBRANDT, Raising of Lazarus. (Angell Collection.)

2313. REMBRANDT, School of. St. Paul Seated in Meditation. (Angell Collection.)

2314. REYNOLDS, Sir Joshua. Miss Anne Mead. (Angell Collection.)

2315. RUBENS, Peter Paul (School of). Diana the Huntress. (Angell Collection.)

2316. ROSSETTI, Dante Gabriel. Beata Beatrix. (Charles L. Hutchinson Collection.)

2317. ROUSSEAU, Thèodore. Landscape. (Charles L. Hutchinson Collection.)

2318. SELLAJO, Jacopo del. Madonna and Child in Landscape. (Lent by Cyrus McCormick, Jr.)

2340. SEVERINI, Gino. Pierrot's Card Party. (Birch-Bartlett Collection.)

2341. SEURAT, Georges. Un Dimanche à la Grande Jatte. (Birch-Bartlett Collection.)

2319. SHIRLAW, Walter. Toning of the Bell. (Lent by Mark S. Willing.)

2320. SIMON, Lucien. Harvesting.

2321. Men on Breakwater.

2322. SODOMA, (Antonio Bazzi). Holy Family. (Lent by Cyrus McCormick, Jr.)

2323. SOROLLA, Joaquin y Bastida. Mrs. Lydia M. Hibbard (Portrait.) (Lent by Mrs. Robert B. Gregory.)

2324. SPANISH PRIMITIVE, XV Century. St. Francis of Assisi.

2325. St. George with Banner.

2326. Salome and the Head of St. John.

2327. SPRANGER, Berthold. Mars. (Lent by Mrs. Aurelia Partridge.)

2328. STEEN, Jan. The Fair at Warmond. (Angell Collection.)

2329. STUART, Gilbert. George Washington. (Lent by S. W. Weis.)

2330. TENIERS, David II. Man Lighting a Pipe. (Charles L. Hutchinson Collection.)

2331. THEOTOCOPULI, Domenico (El Greco). Annunciation.

2332. Parting of Christ and the Virgin.

2333. St. Andrew, Apostle.

2334. St. Francis of Assisi.

2335. St. Martin Sharing His Cloak.

2336. TINTORETTO (Jacopo Robusti). Baptism of Clorinda by Tancred. (Lent by Frank G. Logan.)

2337. TURNER, J. M. W. Modern Italy. (Lent by Armour Institute of Technology.)

2338. UTRILLO, Maurice. Street. (Birch-Bartlett Collection.)

2339. Paris Street Scene. (Birch-Bartlett Collection.)

2349. VACCARO, Andrea. Descent from the Cross. (Angell Collection.)

2342. VALADON, Suzanne. Still Life. (Birch-Bartlett Collection.)

2343. VELASCO, Antonio Palomino. Vision of San Domingo Guzman.

2344. VELASQUEZ, Diago Silvay. The Dying Seneca.

2345. St. John in the Wilderness.

2346. VERONA, School of. Crucifixion, with Virgin and St. John. (Lent by Cyrus McCormick, Jr.)

2347. VILADOMAT, Antonio. Concert in a Garden.

2348. VINTON, Frederick P. F. A. Noble, D. D. (Portrait). (Lent by Mrs. F. A. Noble.)

2350. WAROQUIER, Henry de. Vicenza; Landscape with Balustrade. (Birch-Bartlett Collection.)

2351. WATTS, George Frederick. Joseph Joachim. (Charles L. Hutchinson Collection.)

2352 Death and Faith. (Charles L. Hutchinson Collection.)

2353. WENDT, William. Landscape. (Lent by Wallace L. DeWolf.)

2354. ZIEM, Felix. Harbor Scene. (Lent by Mark S. Willing.)

2355. ZORN, Anders. Ira Nelson Morris (Portrait).

2356. William B. Ogden (Portrait).

2357. ZURBARAN, Francisco de. San Roman, Martyr.

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